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Editor: *Samuel Couling,*

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Plate.—"The Shaman or Wu."

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THE NEW
CHINA REVIEW

VOL. II October, 1920 No. 5

THE SHAMAN OR WU 巫

A Study in Graphic Camouflage

BY

L. C. HOPKINS.

In Part I, the only part as yet published, of his *Das Priestertum im Alten China*, Dr. Bruno Schindler has devoted considerable space and much care to the cultural significance of the ideas embodied in the Chinese words, *ling*, magic, and *wu*, shaman.

Dr. Schindler's work is so thorough, careful, and well documented, that it is bound to take its place when completed, as a leading authority upon the great subject of which it treats. It is much to be desired that eventually it may receive a competent French or English translation.

The investigations recorded in the following paper were incidentally suggested by pages 14 to 29 of this part of Dr.

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Schindler's work, which is entitled "Introduction and Sources" (Einleitung und Quellen). My inquiries centre round the graphic histories of the characters 靈 *ling*, magic, 巫 *wu*, shaman, 無 *wu*, not-to-have, 舞 *wu*, to dance, and a hitherto unknown symbol from the Honan Bone inscriptions, and lead to results which to my perhaps partial eye, seem interesting and suggestive.

• • •

The character 靈 *ling*, magic.

It will be well to examine before the others what the *Shuo Wên* has to say about this character, how it explains it, and how it dissects its complex structure.

In the first place, it is worth noticing that the character is the last entry in the long list of those ranged under the *Shuo Wên's* 6th Radical, 玉 *yü*, jade. This position sometimes in that work implies some doubt or difficulty respecting the character or its classification. Here at any rate the Entry-character is written as shown in Fig. 1 of the Plate, but the form at the head of this paragraph is added with the remark—靈或從巫, "*ling* is sometimes composed with 巫 *wu*," a shaman. The author analyzes his Entry-form as "composed with *yü*, jade, and 靈 *ling*, for the phonetic." According to this analysis, *ling*, whether written with *jade* or with *shaman* at the foot, is a Phonetic Compound, and not, as Dr. Schindler treats it, a Suggestive Compound.[1]

But how does the *Shuo Wên* explain the character? As follows:—"靈巫以玉事神也, which, as it stands, represents 'an inspired shaman serving the Spirits with jade.'" Tuan Yü-ts'ai in his edition emends this reading and prints 巫也以玉事神, "A shaman. Serving the Spirits with jade," thus omitting the initial *ling*, and by transposing the defining syllable *yeh*, making the *Shuo Wên* appear to explain the word *ling* as synonymous with *wu*, a shaman, though in

(1) He writes *loc. cit.* p. 14, "The fundamental meaning of the sign—it consists in substance of Rain+3 mouths q. d.—holes (?Flute)+ magic dancer (in some old variants the last is wanting),—is evidently 'through cries (Music) to make rain.'"

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ordinary Chinese literature and speech, the two words are *not* synonymous, *ling* being a quality rather than an agent.

Tuan has the following interesting note after the two characters 巫也, a shaman, of the text as emended by him:—

"All the editions have above *wu*, shaman, the character 靈 *ling*, but only by a repetition of the Entry-character which has not been suppressed. Hsü, in his original work, following the Lesser Seal Entry-character, used to repeat the latter in the *li* or modern script. When these modern forms were suppressed by later editors, there were some that remained. In this passage, the 也 *yeh* after 巫 *wu* having dropped out, the characters 靈巫 *ling wu*, inspired shaman, were treated as a clause, but erroneously, and the character 也 *yeh* is now restored." In support of this view Tuan then proceeds to cite from the 屈賦九歌, *Ch'ü Fu Chiu Ko*, *The Poems of Ch'ü Yuan and His Nine Songs*, several passages in which *ling* is certainly used as the term for a shaman or thaumaturgist, thus, 靈偃蹇兮姣服, "The shaman bends and bows in his shining robes."

"If," argues Tuan, "the people of Ch'u 楚 used the term *ling* for a *wu* or shaman, Hsü undoubtedly would also rightly have written 巫也 *wu yeh*, 'a shaman' [and not as the ordinary editions print, *ling wu*, or inspired shaman]."

To these observations we may add from Wang Yün's edition of the *Shuo Wên* his statement that nearly all the quotations of the *Shuo Wên's* explanation omit the word *ling* before *wu*, thus implying that *ling* is another term for *wu*, and Wang adds further that the binomial word 靈子 *ling tzü* was also used in the same sense. When used alone to mean shaman, *ling* may have been a customary abbreviation.

The foregoing exhibits what the *Shuo Wèn*, and two of its later editors, can tell us about this important syllable and its written symbol.

We are going to find, however, in the most ancient inscriptions both on Bronze and Bones more striking facts than those we have just discussed. We are going to discover the Shaman himself, and in more than one most efficient disguise.

• • •

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It is to be noted that while the word *ling* is not uncommon in the oldest inscriptions, always as an adjective, qualifying various objects and concepts, it is written in several different ways. Thus the phrase *ling chung* (now written 令終), which is very difficult to render in terms at once short and adequate, but implies a posthumous power of influencing mundane affairs, is commonly written 霝終, or rather 霝冬, on the Bronzes.

In an inscription cited in facsimile in Hsüeh's *Chung Ting I Ch'i K'uan Chih*,[1] from the Ch'i Hou Chung 齊侯鐘 (No. 5), we find the laudatory expression *ling kung* 靈公, "influential Duke," occurring in two adjoining columns of the text, and the two words side by side. In the first of these columns the character is written as in Fig. 2, but in the next column as in Fig. 3, the variation in scription being thus emphasized by contrast.

Nor is this the limit of the variational range. Another type employed to write *ling* is Fig. 4. One instance is recorded from an inscription on Bronze,[2] and correctly ranged by Wu Ta-ch'êng, and by the author of the *Choyokahu Yi Kan*, under 靈 *ling*. Correctly, that is to say, in so far as this exceptional form is used to write the word *ling*, magic, but *not* correctly to be deemed a variant of the character 靈. And the test of this last statement is furnished by the Honan relics, which admit both types for the same sense, but in such dissimilar forms that neither can possibly be a modification of the other. Thus on a miniature broadsword of bone in my collection (H. 247), we find the form 靈 in the expression 靈劍 *ling chien*, magic sword, see Fig. 5, and again on H. 437 in 靈璧 *ling pi*, magic disk.

But the more common character in the Honan miniatures for *ling* is that shown in Fig. 4, the graphic significance of which has been fully discussed in an article contributed by

(1) 鐘鼎彝器款識, Ch. 6.

(2) See the 歸父盤 in the *Chün K'u Lu Chin Wén*, Vol. 6, p. 29, where the character is erroneously transcribed as 受 *shou*, to receive.

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me to the *Journal of the Royal Asiatic Society* for April, 1915,[1] and as its graphic significance does not affect the points here under discussion, I need only say that I there suggested that this hitherto little known and unexplained symbol is the pictographic predecessor of the character afterwards written 鈴, and equally pronounced *ling*, meaning a handbell. It would in that case, when found representing *ling*, magic, as on the Honan relics, be another instance of a "borrowed" character.

The two variants, then, found for *ling*, magic, on the Honan bones, are 靈, and the character shown in Fig. 4, but we do not meet the complicated and singular form represented in Fig. 2.

Of this, seven examples are extant, three from the Ch'i Hou Po Chung 齊侯鎛鐘, and four from a set of 13 Bells known as the Ch'i Hou Chung 齊侯鐘, all these 14 Bronzes being apparently, from their names and other features, cast at the same time in honour of the same Marquis of Ch'i. The range of variation in these seven examples is small, and the type is thus well attested.

This type appears to consist of three elements, an upper, a middle, and a lower. I believe, however, that the middle and the lower constitute an integral ideographic group. Taking them in their order, the upper element is evidently 靈 *ling*, which on the whole and *pace* Dr. Schindler, I consider is purely phonetic. The middle portion of the composition is of capital interest. I cannot doubt that in it we have the most archaic version of the character 巫 *wu*, a shaman, and in this view I am supported by the opinion of the learned Japanese author of the *Choyokahu Yi Kan*, who observes,[2] "on examining the shape of this old Seal-character ( ), the lower part is also a variant form of 巫 *wu*," but he stops there, and in the analytic explanation that follows I am speaking for myself alone.

First of all, let us strip away the lowest part 𡈼, which I will deal with later. There remains then the element shown

(1) Archives of an Oracle, Part 2, pp. 290–1.
(2) Chüan 28, p. 19.

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in Fig. 6. This approaches in a general way the archaic characters now written 交 *chiao*, to join, and 文 *wên*, lines, decoration, and like them depicts a frontal view of the human figure. At the sides are seen, detached from the arms (as I imagine by a sacrifice of naturalism on the altar of graphic compactness), on the left, the hand pointing upwards, on the right, palm downwards, the two together symbolizing the gesticulations and posturing of the shaman during his inspired "dancing." The significance of the two short lines attached to each leg I do not quite seize.

There remains to be explained the symbol which appears as 亦.

Now this, in form, is the earlier scription of 亦 *i*, also. At first sight it appears to throw no light upon the central element above it. Yet it does throw a light, and a fiery one too, as I hope now to show. But we must struggle through much smoke before we can reach the clean flame.

The *Shuo Wên* explains the Lesser Seal phase of the symbol 亦 *i* (see Fig. 7), as 人之臂亦也, "the armpits of a man," and employs the same form 亦 in its explanations of the characters 胳 *ko* and 肢 *ch'i*, both of which are rendered by 亦下 *i hsia*, the armpits, *lit.* "under the armpits."

It is generally admitted by Chinese students of their writing that 亦 *i* was the older mode of writing 腋, the armpit, now pronounced in the northern dialects *yeh*, and that the latter character is a popular form. And no doubt *i* and *yeh* are mere variations of the same sound, and in fact there is still a phonetic vibration as it were between these two syllables.

The *Shuo Wên* then proceeds to analyze the character itself as follows, 從大象兩亦之形, "Composed with 大 *ta*. Depicts the two armpits." That of course refers to the short strokes at the sides, which as Tuan Yü-ts'ai comments, 象無形之形, "depict the form of what has no form," that is, indicate what is invisible.

Wang Yün is even more explicit in his note that "the dots marked beneath the two arms just mean that the armpits are here," 以點記兩臂之下謂亦在是耳. They are in fact, in his view, arbitrary symbols, corresponding to our use

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of 𠂤 arrows, in analogous circumstances. It is clear then that 亦 was once used to write the word now written 腋, armpit. But the most ancient Bronzes prove that it was equally available to write the homophonous word *i*, meaning "also."

I have been anxious to give a full statement of the *Shuo Wên's* explanation of this character 亦 *i*, which may be considered the traditional and orthodox one, inasmuch as I am about to challenge it fundamentally. Despite its plausibility and reasonableness, I have been slowly driven by the evidence to believe the figure to have had a totally different origin.

If we examine a number of the most archaic forms of characters containing the symbol for fire, 火 *huo*, we shall discover a certain proportion in which, in place of 火, occurs this sign 大, already shown to be the earlier scription of 亦 *i*.

Thus, it appears in some old forms of 狄 *ti*, the non-Chinese tribe of that name, Fig. 8; of 燮 *hsieh*, concord, Fig. 9; of 鑄 *chou*, to cast metal, Fig. 10; and of 褮 *ying*, not in the Dictionaries of Giles or Couvreur, but explained by the *Shuo Wên* as 鬼衣也, "spectral clothing," meaning according to Kuo P'o, tattered clothing, Fig. 11. The same form is seen in 尞 *liao*, to set on fire, especially of a bonfire in honour of Heaven, of which the Lesser Seal is Fig. 12.

We have, therefore, two ascertained facts regarding this character 大. First, it was used to write a word now pronounced *i* or *yeh*, meaning "armpit," as well as another homophonous word meaning "also"; and second, it was used either (1) as a variant of the character 火 *huo*, fire, or (2) as an independent, though in shape closely related, character for some word of different sound, but having a meaning fitly represented by a picture of flames.

Is it possible to find a form that meets these pictographic requirements, and at the same time serves to represent a word fulfilling these phonetic conditions?

It is possible; and the pictogram and the associated syllable that I now put forward, meet, I submit, the triple necessities of shape, sound and sense.

To begin with the shape. I have elsewhere shown that a horizontal stroke crossing a vertical one is sometimes a

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later and stylized development of a primitive, spindle-shaped cylindrical or oval design. Such, for example, is 十 *shih*, ten, changed from the original 𝒪, representing a leaf.[1]

Following this clue, we should from 亦 reach a hypothetical form as in Fig. 13. Is there such a form? Again, yes there is. It occurs in an archaic version of the character 耿 *kêng*, bright, Fig. 14, found in the invaluable Mao Kung Ting 毛公鼎, or Caldron of the Duke of Mao.

This figure, or one not essentially different from it, was I believe the original of the element in the various characters specified above, where other examples of the same characters usually have the normal form 火 *huo*, fire.

Coming to the sound of this restored symbol, we find that in its later scription viz.: 亦, it is not pronounced *huo*, or any variation of that sound, but *i*. We want, then, some word pronounced *i* or *yeh*, but having such a sense as could be fittingly represented to the eye by a picture of flames. Does such a word exist? Once more the answer is in the affirmative. Although not found in the *Shuo Wên*, Kanghsi cites from other dictionaries a character 㷆 *i*, and on the authority of the *Yü P'ien*, gives the meaning of 火光 fire-light. Kanghsi also adduces from the *Chi Yün* dictionary the statement 或作焱煬, "sometimes written 焱 [normally pronounced *yen*] and 煬."

Accordingly it is this word *i*, fire-light, which in my belief was the syllable primitively written more or less as in my hypothetical restoration shown in Fig. 13, and later as 亦, later still by 亦. And when ultimately the borrowed senses of "armpit," and "also," had obscured the true meaning "fire-light," (a fate to which homophonous words were constantly exposed in Chinese), the Phonetic Compounds cited by Kanghsi were devised to represent by a different method the primary meaning once illustrated by 亦 *i*.

Such is the explanation I venture to put forward to account for the presence of the symbol 亦 at the foot of the

(1) The Chinese Numerals and their Notational Systems. Part pp. 759–60, in J. R. A. S. for October, 1916.

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archaic character 靈 *ling*, under discussion, as well as for the occurrence of 亦 in the various characters mentioned above, where the sign is otherwise inexplicable either on phonetic or ideographic grounds.

But assuming that 亦 did in fact convey ideographically the sense of fire-light or flame, *why* was it sought to attach this idea to the image of a posturing shaman?

The answer to this question can best be given by a reference to De Groot's great work *The Religious System of China*. Here in the chapter devoted to "Possessed Mediums, Exorcists and Seers," Vol. 6, p. 1292, the author describes the present-day practices of these persons in the Amoy country:

"But, as we all may understand," he writes, "for the acquisition of immunity from evil nothing on such occasions is so useful as passing through the element Fire, which is the very mightiest devil-destroying part of the Universe. Therefore a ceremony is performed which is denominated *táh hé* [踏火], 'treading fire,' or *kia*^{ng} *hé lō* [行火路], 'walking on a path of fire' . . . the *sai-kong* [師公] advances with a rolled-up mat.' . . . Then with agility and quickness, he pushes the roll right through the glowing mass, virtually splitting it up into two halves, in this way 'opening a fire-path' *khui hé lō* [開火路], which thus, while pushing, he is himself the first to tread."

And some such ancient ceremony is, I do not doubt, indicated by the pictogram we have been studying. The more ancient may have been also the more drastic probation of the shaman. But essentially it must have been the same, and have exemplified the belief in the cleansing and purgatorial powers of Fire.

If then we have discovered in the more elaborate central portion of our archaic character *ling*, an early sketch of a *wu* or shaman, we should see in this modern form 巫 *wu*, and equally in the Lesser Seal scription, Fig. 15, from which the modern is derived, a curtailed and disfigured remnant of our dancing shaman, and must accordingly supplement the explanation given by the *Shuo Wên* of 巫 *wu*, which is as

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follows; the Entry-character in Lesser Seal writing being Fig. 15, immediately after this we read, 祝也女能事無形以舞降神者也象人兩褒舞形與工同意古者巫咸初作巫. The English of this is, "An Invoker. A woman who can serve the Invisible, and by posturing bring down the spirits. Depicts a person with two sleeves posturing. Analogous in construction to 工 *kung*, handicraft. In ancient times Wu Hsien was the first shaman."

This suggestive passage requires a few notes and comments.

Hsü Shên treats *wu* as equivalent to 祝 *chu*, an Invoker, as De Groot renders the word. It does not appear that a *wu* was necessarily a woman, though there were female *wu*. Consequently Tuan Yü-ts'ai and Wang Yün in their editions consider that 女 *nü*, woman, was not in the original text. If they are right, as very probably they are, we should translate instead of "a woman who can, etc.," rather "one who can."

The words "depicts a person with two sleeves posturing," followed by "analogous in construction to 工 *kung*" must be noticed. If the element 〈 〉 stands for the two sleeves, obviously the remainder 工 represents the person who postures, and it must therefore be a modified version of the central part of Fig. 2, which shows the outstretched arms and legs, and in which the lateral additions are the two hands rather than two sleeves. The words 與工同意 are rather a trap for a novice, and indeed for any reader not acquainted with the *Shuo Wên*'s technical phraseology, for they do not have the sense they may seem to have, viz.: "Same meaning as 工 *kung*, handicraft," a statement that would be absurd. But in the *Shuo Wên* 同意 *t'ung-i* always means "analogy, or analogous, in formation." In this instance both 巫 *wu* and 工 *kung* have in common the form 工. And as this form in 巫 *wu* is shown above to be derived from a human figure with extended arms and legs, it is probable that Hsü Shên's remark implies that the primitive shape of 工 may also have been a human figure. But that point may be left unpursued here.

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We have, however, another variant of 巫 *wu* to consider, for the *Shuo Wên* adds as the *Ku wên* scription, the more elaborate compound shown in Fig. 16, where the old form of a separate character and word 廾 *kung*, consisting of the two hands held upward, is placed at the foot of the character, and apparently two *mouths* are inserted below the "sleeves."

Recent editors of the work, and others, have treated the *Shuo Wên's* alleged *ku wên* or "ancient forms" with scant respect, deeming them to be drawn from the debased script of the disorganized centuries at the close of the Chou dynasty, known as the period of the Contending States. So Chên-yü in particular has called attention to the lack of confirmation of most of this class of characters shown by the Honan relics. And if this so-called *ku wên* form of *wu* stood alone, we should not need to concern ourselves with it overmuch. But it is rather curious that in the Entry-character (therefore, normally, the Lesser Seal version) of 筮 *shih*, divination by means of plant stalks, and in two other compounds of 巫 *wu*, we find not the latter form, as we should naturally expect, but the *Shuo Wên's* alleged *ku wên* type. Perhaps this was a lapse of memory on Li Ssŭ's part, for Homer sometimes nods.

I hope that so far in the foregoing pages I may have carried conviction to readers that in Fig. 2 we have identified the earliest known pictogram of a shaman or *wu*, and that between and beneath his legs is drawn a figure of fire or flames.

* * *

In what follows we shall be treading on less firm ground, but a hypothesis is not necessarily an illusion, and I shall trust that future discoveries may either confirm my conjectures or prove how and why they are erroneous.

The thesis now proposed is that not only is the shaman represented in the character 巫 *wu*, and seen in his ceremonial functions in the most archaic type of 靈 *ling*, but that disguised out of all recognition he is present also in 無 *wu*, not-to-have, and furthermore that it is no other than he, who with

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large and emphatic feet, is posturing in the compound 舞 *wu*, to dance.

First, we will investigate the character 無, and as the essay is not one exactly of transparent simplicity, we will reconnoitre the ground in advance.

There are in the *Shuo Wên* two Lesser Seal characters requiring attention in this regard. One is the figure shown in Fig. 17 (under 林 *lin*, the 208th Radical), and is 無. The other is shown in Fig. 18 (under 亡 *wang* or *wu*, the 457th Radical), and has not survived into the current modern writing, but in the Han li, 漢 隸, or "Han dynasty modern script," it was transcribed in the mode shown in Fig. 19.

Now the first of these two characters, viz.: 無, is not explained in the *Shuo Wên*, as we should have expected it to be, by a negative, but by the words *fêng yeh*, 豐 也, abundant. It is the second and now obsolete character to which the negative sense is attributed by the explanatory words 亡 也 *wang* (or *wu*) *yeh*. But though the syllable *wu*, having the sense of abundant or luxuriant, is now written sometimes 蕪, sometimes 廡, yet in the days when Hsü Shên flourished, the simple 無 was certainly often thus used. What the *Shuo Wên* does not state, but what is a very material fact all the same, is that the character 無 was also commonly employed on the oldest Bronzes as a negative (its sole modern use), as for instance in the recurring phrase 無 疆 *wu chiang*, "without end." And, be it also noted, the *Shuo Wên's* compound character, which includes 亡, is never found on archaic vessels or the Honan Bones.

This reconnaissance having been carried out, we must next ascertain the *Shuo Wên's* analysis of 無 *wu*, "abundant," and the further annotations added in the present text, which it may be remarked here, has proved a prickly problem to some of the later editors, so much so indeed that one of them, Wang Yün, irritably exclaims that "the explanation of the character *wu* is totally incomprehensible."

And certainly as it stands, the text, whether it is all from Hsü Shên's hand, or has been sophisticated by later glosses, is none too simple. It runs, 從林爽或說規模字

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從大丗數之積也林者木之多也丗與庶同意商書曰庶草繁無. Before rendering this in English, I should mention that Tuan Yü-ts'ai thinks the 3rd character should be repeated, and that the 12th character from the end ought to be the Lesser Seal form of 無 *wu*, and not two 口 *k'ou* crossed by a horizontal stroke. However, taking the text as it stands, without Tuan's emendations, we should render it as follows:

"Composed with 林 *lin*, a forest, and 爽, the latter, according to some, being the character *mu* of *Kuei-mu*, a pattern, model, composed with 大 *ta*, great, and 丗 [acc. to the *Kuang Yün Dictionary*, to be read *hsi*, *sip* in Cantonese], a high number. *Lin* is a number of trees, and 丗 *hsi* [or 爽, acc. to Tuan Yü-ts'ai] is analogous in formation to 庶 *shu*, numerous. The Books of Shang [part of the *Shu Ching*] say, 'the various plants will be abundantly luxuriant.'"

The several clauses of this statement have given rise to much discussion, not all of which we need pursue. What emerges is that Hsü Shên, basing himself on the Lesser Seal form, believed *wu*, abundant, to be a compound of 林 *lin*, a forest, and another element as to the significance of which he evidently was in doubt. Many examples from old Bronzes can be adduced in support of Hsü's belief that 林 *lin* is part of the character 無 *wu*. But quite as many exist in which we do not seem to find it. Figs. 20 and 21 illustrate the first group, and Figs. 22 and 23, the second. It must remain in some doubt therefore whether *lin*, a forest, was really an original part of *wu*, or not.

In any case we have to consider the more enigmatic but more interesting element 爽 which the author of the *Shuo Wên*, tentatively and at second hand, suggests was a scription of 模 *mu*, a pattern. He does not actually say so, but if this were certain, it would also imply that the character 無 *wu* would be a Phonetic Compound, consisting of *lin*, a forest, as the Determinative, and *mu*, pattern, as the Phonetic. Tuan Yü-ts'ai, however, classes it as a Suggestive Compound.

Now this ambiguous second element is not found elsewhere in the *Shuo Wên*, neither as an Entry-character, nor in any part of the explanatory text. But it appears in the Supplement

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to Kanghsi (under the Radical 大), where it is cited from the two Dictionaries 篇 海 *P'ien Hai*, and 類 編 *Lei Pien*, and said to be spelt 莫 胡 *mo-hu*, to be pronounced 模 *mu*, and to mean 法 *fa*, 刑 *hsing*, and 規 *kuei*, fashion, mould, pattern. These two Dictionaries, however, were compiled at a much later date than the *Shuo Wên*, and may, in this entry, have been founded upon the explanation in the latter work.

But if we had the series of archaic examples of 無 in which 林 *lin* was uniformly present, or could plausibly be claimed to be present, I should prefer a suggested analysis by Wang Yün in his *Shuo Wên Shih Li*, *chüan* 17, p. 9, as a better one. His suggestion is that the character consisted of 大 *ta*, great, as the Determinative, and 𣏌, a known *Ku wên* form of 某 *mou* (now used as so-and-so, but alleged by certain authorities to be the ancient scription of 梅 *mei*, plum), as the Phonetic.

What, however, militates equally against this and the other derivations above propounded, is the existence of a very ancient type, where in place of 𣏌, we meet 𣏌, in which 木 *mu*, wood, is certainly not present. Examples are seen in Figs. 24, 25 and 26. It is from this type of the archaic character that I have derived what I believe to be the clue to the true constructional significance of 無 *wu*. I call attention specially to Fig. 24. It consists of a central and principal element, representing a not yet fully linearized human figure in frontal view, and of two identical lateral adjuncts on the right and left, the significance of which is not apparent at first sight. But the *Chou Li* may throw some light on it. Under the caption of 樂 師, Yo Shih, or The Music Master, that classic enumerates the six classes of dances officially recognized and taught. They were the 帗 舞 *fu wu*, or Parti-coloured silk Dance, the 羽 舞 *yü wu*, or Plume Dance, the 皇 舞 *huang wu*, or Phœnix-feather Dance, the 旄 舞 *mao wu*, or Yak-tail Dance, the 干 舞 *kan wu*, or Shield Dance, and the 人 舞 *jên wu*, or Man Dance.

Accordingly I incline to see in the two lateral adjuncts, one of these symbolic objects with which the posturer or dancer was equipped, perhaps the plumes for choice, while

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the obviously human figure with outstretched arms is the dancer himself, and a dancer of the ancient cult of 巫 *wu*, or shamans, exercising his thaumaturgic powers. Hence, it also follows that the modern character 無 *wu* is really nothing but a pictogram, hopelessly disguised, of a dancing or posturing human figure, and, as I submit, also an ancient variant of 巫 *wu*, a shaman.

But at this stage it may be objected by a student of Chinese that the argument, for what it is worth, points quite as much, if not more, to these archaic forms being the originals of the modern character 舞 *wu*, to dance, as it does to their being the earlier shapes of 無 *wu*, not-to-have, and 巫 *wu*, a shaman.

Against such an objection I have nothing to urge. In fact I believe that the ancient forms already illustrated and discussed are the common parent of all three characters, 無, 巫, and 舞. I hold specifically that the *words* now pronounced *wu*, shaman, and *wu*, to dance, are merely slightly differing applica, tions of the same idea embodied in the spoken word *wu*, which only in the later stages of the written language have become differentiated. And I further believe that the independent but homophonous words, *wu* not-to-have, and *wu*, abundant, luxuriant, have simply borrowed an already existing character originally designed to express a dancing shaman or *wu*.

This hypothesis will seem less improbable after investigating the earlier history of the written character 舞 *wu*, to dance. The *Shuo Wên* analyzes the Lesser Seal as composed of 舛 *ch'uan*, opposed (a figure of the feet heel to heel), and 無 *wu*, as the Phonetic. It inserts as an "ancient form," a character 𣐈, composed of 羽 feathers, and 亡 *wu* or *wang* for the Phonetic.

But when we come to examine the actual inscriptions of the most archaic Bronzes accessible to study, in the facsimile collections published by Chinese scholars, we do not find either of the *Shuo Wên's* types. We find instead, in one instance, the word *wu*, to dance, written with 無 *wu*, to which the old form of 走 *cho* has been added as a Determinative (*Chün Ku Lu Chin Wên*, Vol. 7, p. 69); in another instance,

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an instructive one, we find the ordinary archaic form of 無 *wu*, used once in the term now transcribed 大舞 *ta wu*, apparently the name of a Dance, and once, in the same inscription, for 無 *wu*, not-to-have, in the common expression 無 疆 *wu chiang*, limitless, without end. (*Ibid.*, Vol. 9, p. 27). And again, twice, in two slightly obliterated examples which seem to be rather written forms of the ordinary character 無, but with the sense of 舞 *wu*, to dance. (*Ibid.*, Vol. 9, p. 24).

These are crucial instances and confirm the view that the early writers did not distinguish in writing between *wu*, not-to-have, and *wu*, to dance.

* * *

I hope I shall not be regarded as a victim of shamanistic obsession if I bring this paper to a conclusion by disclosing a final avatar of the 巫 *wu*, as he appears, in my belief, upon the Honan relics.

Fig. 27 reproduces two separate but adjoining entries upon a bone fragment in my collection, H. 638. They are marked off from each other by an incised horizontal line. The characters were originally filled in with vermilion ink, which is still quite bright in parts.

Before proposing a translation of these two short legends, it will be necessary to discuss briefly two characters in them presenting difficulties of identification, though these do not materially affect the point I wish to make about 巫 *wu*.

The first difficulty is caused by the archaic form 屮, and Lo Chên-yü's transcription of this into the modern character 之 *chih*. For as to this Lo is not consistent. In Part 5 of his invaluable work the 殷虛書契考釋 *Yin Hsü Shu Ch'i K'ao Shih*, which he calls 文字 *wên tzŭ*, or Glossary of Characters, he prints as the Bone form of 之 *chih*, the sign shown in Fig. 28, and no other (p. 57). But in Part 6, headed 卜辭 *pu tz'ŭ*, or Oracular Sentences, a large collection of complete inscriptions rendered as far as possible in modern characters, he always equates the archaic sign 屮 with 之 *chih*. I have never been able to accept this identification. Nevertheless I so far concur with him as to see in it a word having a verbal force, and some such meaning as to offer prayer or

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sacrifice, most likely both, to spiritual powers and ancestors. Lo expresses himself on this character as follows (p. 86): — 右言之于或但言之言于者六十有六之者遘也之于某猶特牲饋食禮簋辭云遘其皇祖某子矣, "The foregoing comprises 66 passages with 之于 *chih yü*, sometimes with only the word *chih*, sometimes with only *yü*. The word 之 *chih* is equivalent to 遘 *shih*, to reach or approach. The expression *chih yü*, to visit so-and-so, is equivalent to the rite of offering a single victim to him. In the phraseology of divination by the *shih* plant, it is said, 'So-and-so, the son of his ancestor in heaven, approaches him.'"

With the above reservations as to the actual word represented by this ancient character, and for the sake of the argument, I provisionally adopt the transcription 之 *chih* in the translation below.

The second difficulty is met in the form , the third character in the lower legend. This at first sight appears to be *wu* (or *wang*), the negative verb, there-is-not or not-to-have, always used on the Honan Bones where 無 *wu* is written elsewhere. But such a negative sense is unintelligible in such a context as we have here. In fact our form must be here (and often elsewhere on the Bones) a slight contraction of = 作 *tso*, to make, a contraction I may add, which has been carried even further in one variant, cited by the *Choyokahu Yi Kan*, ch. 2, p. 15, viz: .

So much then for the difficulties, and now for the transcription and translation.

In the upper register I read 諤巫之雨, *hu wu chih yii*, "Bade the shaman make-offering for rain." In the lower, 諤巫作雨, *hu wu tso yü*, "Bade the shaman make rain."

Tso yü 作雨, is a recognized phrase for thaumaturgic rain-making as the *P'ei Wên Yün Fu* proves.

Accordingly I think we may safely conclude that the linearized human figure with the trifid hands is the predecessor and parent of the later *wu*, and the current sign for the shaman during the period when the inscriptions on the Honan relics were composed.

And so Goodbye to the Wu and his dancing.

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THE PU TZŬ-HSIA TRADITION IN SHANSI

BY THE

REV. A. W. HUMMEL

There is a phrase in Chinese literature, Hsi Ho chiĥ T'ung (西河之痛), the great sorrow of the West River. It is an allusion to the unhappy experience of Pu Shang (卜商) or Pu Tzŭ-hsia (子夏), that disciple of Confucius who, according to the Book of Rites, wept himself blind at the death of his son. The scene of this misfortune is laid in Hsi Ho (西河), a place still indefinitely located far up the banks of the Yellow River whither Tzŭ-hsia had retired after the death of his Master. He was forty-four years younger than Confucius, and if we take the accepted chronology, he must have survived him at least seventy-three years; for as late as B.C. 406 we find him presenting to Prince Wên of Wei (魏文侯) copies of the classics, and teaching the prince the intricacies of ancient music. We know from the Analects that Confucius highly respected Tzŭ-hsia's views on literary criticism, and for that reason perhaps delivered to him the texts of the Odes and of the Spring and Autumn Annals. Tzŭ-hsia has to his credit in the Analects and elsewhere a number of utterances of high moral import. But these unfortunately are compromised to a degree by other views which were too narrow to receive the commendation either of the Master or of the other disciples. A comprehensive study of the words and

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acts of Tzŭ-hsia produces the impression that for all his literary acumen his best thoughts are generally what the literary critic would call the "disengaged" thoughts of his Master rather than the off-spring of his own deep moral insight. But so much may be affirmed with more or less truth of all the disciples. The twenty sections of the Analects, Prince Ito is reported to have said, are in the last analysis wholly the thoughts of the Master himself.

The story of this aged man grieving so immoderately over the loss of his son has had a peculiar hold upon the imagination of his countrymen, not only because it undoubtedly violates their finest sentiments of propriety, but even more perhaps because it exhibits a weakness common to the great and the lowly alike, providing "that touch of nature which makes the whole world kin." Somewhat like Landor's "poor, proud Dante," Tzŭ-hsia must have combined a sensitive heart with a keen mind. In a spirit fundamentally proud it was easy to develop that propensity which lasted even into old age, for nursing his grief in solitude. During his long sojourn in Hsi Ho, Tzŭ-hsia lived the life of a ragged scholar, practising his favorite principles alone, 獨行其道, if we may use a current Chinese phrase. It is said that his presence was a great civilizing influence in a region far off the beaten track and lacking in the refinements of literary culture. Late in life he retraced his steps for a time at least to the scenes of his young manhood, for we have preserved in the Book of Rites a dramatic interview which he had with Tsêng-tzŭ, his old friend and fellow disciple. Tsêng-tzŭ himself is reputed to have been forty-six years younger than Confucius. Therefore at the time of this interview he and Tzŭ-hsia must have been practically the sole survivors of that earnest company once so intimately associated with the great Master. If we bear in mind the reputation which Tsêng-tzŭ had for filial piety (being one of the twenty-four examples), and the fact that he was the author of the Classic of Filial Piety, as well as of ten sections of the Book of Rites, we can better comprehend the reasons which lie at the bottom of the following plain-spoken interview:

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"When Tzŭ-hsia lost his son he also lost his sight. The philosopher Tsêng condoled with him and said, 'I have heard it stated that when one's friend has lost his sight it is only fitting that one should weep for him.' Tsêng-tzŭ thereupon began to weep. Tzŭ-hsia wept too and murmured 'Heaven, I have not offended Thee to have come to this pass.' Tsêng-tzŭ, hearing these words, was stirred to anger and said, 'Shang, how can you say you committed no fault? You and I together followed the same Master on the banks of the rivers Chu and Ssŭ. Later you retired away up to the Hsi Ho country, causing the people to suspect that you had had some discord with the Master. That was your first offence. Furthermore, when your parents died no one was aware of your grief then. That was your second offence. But when you lost your son you grieved so excessively as to lose your vision too. That was your third offence.' Thereupon Tzŭ-hsia, letting his leaning-stick fall to the ground, bowed down and said, 'Those were my faults, my faults indeed; too long I have lived a solitary life apart from the society of my friends.'"

This is the story that has come down to us. For many centuries attempts have been made to locate geographically the scene of Tzŭ-hsia's unfortunate experience, but never with the assurance of absolute certainty. The problem is all the more confused because of the fact that from very early times the name Hsi Ho was attributed to more than one locality along the western arm of the Yellow River. It is not the intention herein to attempt the solution of this problem. In the opinion of some it has long been solved, and in the opinion of others it is still much in doubt. The writer's sole purpose in this article is to present the traditional claims of one region with which he happens to be in some degree familiar. Whatever may be the worth of those claims as historical evidence, they yet reveal the powerful manner in which place names have been influenced by history.

As the designation Ho (河) was first applied to the Yellow River exclusively, and only later to rivers in general, it is quite natural to interpret the earliest references in the

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Shu Ching (書經) and elsewhere as west of the Yellow River in modern Shensi. The Hsi Ho of the ancient state of Yung Chow (雍州) was most probably in this region. But as already stated other places in North China acquired the same name; and whether or not the Hsi Ho to which Tzŭ-hsia retired is to be identified with that mentioned in the earliest records is not quite so clear. It should be stated, however, that the Tz'ŭ Yüan, or Chinese encyclopædic dictionary, apparently recognizes only one ancient Hsi Ho, which is said to have occupied the territory now embraced in the region of Tungchow (同州) in modern Shensi. Ssŭ-ma Ch'ien, writing in 95 B.C., quotes a report that the Tungchow region contained a stone cave (石室) in which Tzŭ-hsia is said to have taught, but other records deny the existence of such a cave in that locality.

In A.D. 222 the name Hsi Ho Chün (西河郡) was applied to that part of the so-called T'ai Yüan (太原) or Great Plain of central Shansi of which Fênchow has long been the departmental city. An ancient name for Fênchow itself is Hsi Ho Chên (西河鎮). It is still so carved on one of the city gates, and used in classical references. Also fifteen miles south-east of the same city is a village known to-day as Hsi Ho Pu (堡). The local chronicles maintain that the name Hsi Ho Chün was applied to this region in the later Han period for the reason that it had borne the name Hsi Ho in still earlier times, and because it contained the artificial stone cave (石室) to which according to tradition (相傳) Tzŭ-hsia retired when he lived in Hsi Ho. This cave is at the base of a mountain which for twelve hundred years at least has been variously known as Yeh Ch'üan Shan (謁泉山), Chich Chüan Shan (竭泉山) and Yin Ch'üan Shan (隱泉山). The Record of the Sui Dynasty (隨國集記) (A.D. 581–618) mentions this stone cave, and adds that beside it stood a temple dedicated to the memory of Tzŭ-hsia. The cave, and a duplicate of this temple is still in existence. One of the oldest Chinese topographical books, the *Yüan Ho Chün Hsien Chih* (元和郡縣志), compiled at the time of the T'ang

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dynasty by Li Chi Fu (李吉甫), repeats the tradition that this is the cave which Tzŭ-hsia frequented. The well-known T'ang poet Sung Chih Wên (宋之問), who was born in Fênchow and died A.D. 710, alludes in his poems to the local Tzŭ-hsia traditions as the accepted history of his native place. In all later local chronicles the stone cave, overlooking as it does the fertile Hsi Ho plain, is accepted as one of the surviving links which connect Tzŭ-hsia with the present day.

In an article on Pu Tzŭ-hsia (*Biog. Dict.* No. 1667) Giles says that Tzŭ-hsia retired to Shansi. If he refers to Hsi Ho, he presumably means the Hsi Ho of the T'ai Yüan plain, and not the Hsi Ho of Shensi. The capital of the Wei (魏) state to which Tzŭ-hsia went was at An I (安邑) in southern Shansi near the present city of P'ingyang. We know furthermore that the Hsi Ho in question was during the time of Tzŭ-hsia's sojourn under the jurisdiction of Prince Wên of Wei (魏文侯). That much is confirmed by Ssŭ-ma Ch'ien, the historian, who puts the following words into the mouth of Wu ch'i (吳起) the able defender of the Wei state during the reign of Prince Wên, "I guarded Hsi Ho, and the Ch'in troops did not dare to look eastward" (起曰守西河而秦兵不敢東鄉). This statement would seem to imply that the Hsi Ho of our inquiry was east of the Yellow River, that is to say in Shansi; unless indeed it can be shown that the Wei troops were actually strong enough at this time to cross the river where it is swiftest, and with the stream at their rear defend against the Ch'ins that territory around modern T'ungchow in which it is alleged that Hsi Ho was located.

Those, on the other hand, who argue for the Hsi Ho of Shansi have not only to explain its anomalous position with respect to the Ho (河), or Yellow River, but its location northward of the Wei capital of some one hundred and seventy-five miles. In reply to the first difficulty it may be assumed that the Hsi Ho of Shansi took its name as west of the River Fên. It is also possible that anciently a strip of territory which embraced land on both sides of the Yellow River was known as Hsi Ho, and that after the rise of the Ch'in state the name was retained only for that remnant

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of territory still lying to the east of the river on the T'ai Yüan plain. Or again the name may have arisen as relating to that long western arm of the Yellow River rather than west of the river itself. This would be a natural mode of speech from the viewpoint of those regions nearer the mouth of the river. However distant, on the other hand, the Hsi Ho of Shansi was from the Wei capital there nevertheless appears to be considerable evidence in local tradition and place names to support the view that it formed the northern limits of the Wei state and was an integral part of it. That geographical work of the T'ang period which we mentioned above 元和郡縣志, alleges that the Fênchow region was originally a part of the ancient Chin (晉) state, and that when this state was dismembered it belonged to Wei, with the name Hsi Ho. The same work is also authority for the statement that the tomb of Wei Wên Hou himself is located in the department of Fênchow two miles outside the west gate of the important market city of Hsiao I hsien (孝義縣). It states furthermore that the grave of Tuan Kan Mu (段干木), a famous local scholar and pupil of Pu Tzŭ-hsia, is situated ten miles north-east of the same city. Less than one mile south of Fênchow city is a village which bears the name Wên Hou Ts'un (文侯村). And twenty miles north-east of Fênchow is a mountain called Hsiao Wên Shan (孝文山); a hsien city called Wên Shui (文水); and a river called Wên Yü Ho (文峪河). All these places are located in the Shansi Hsi Ho, and are interpreted by the local annals to refer to the Wei Wên Hou of post-Confucian days. In the mountain pass which leads from Fênchow to the Yellow River (the most accessible of all the passes between Shansi and Shensi) is a village named Wu Ch'êng (吳城) which is alleged by tradition to bear the name of Wu Ch'i (吳起) who is said to have used it as a military encampment when he guarded Hsi Ho.

The Hsi Ho of Shansi furthermore offers many place names which relate to Pu Tzŭ-hsia and his misfortune. In the foothills some five miles south-east of the above-mentioned stone cave is a village called Ai Tzŭ Ts'un (愛子村), Loved-His-Son Village, and again ten miles westward is another

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village called Hsiang Tzŭ Yüan (想子垣), Meditated-on-His-Son Village. Six miles south of the cave is a historic village called Ta Hsiang Li T'sun (大想里村), Great Longing Village. This village claims not only to have been connected with Tzŭ-hsia but to have been the ancestral home of the notorious Li K'o (里克) a minister of the Chin (晉) state who died in B.C. 650; hence the significance of the additional character 里 in the name of the village. Ta Hsiang Li Ts'un boasts the largest of all the numerous temples in this locality which are dedicated to Pu Tzŭ-hsia. In the temple precincts is a school called the Pu Shang College (卜商書院) for training youths to emulate the virtuous learning of The Great Teacher of Hsi Ho (西河大士). For many centuries it has turned out eminent scholars, and still continues the best literary traditions of this entire region. The oldest of the existing stone tablets in the temple dates back to the Yüan dynasty.

Another village, interesting both for its name and its traditional associations, is Sang Tsao P'o (桑皋坡), situated five miles south-west of Fênchow city. The local scholars assert that the original name of this village was not Sang Tsao P'o (Mulberry and Date Slope) but Sang Tzŭ P'o (喪子坡), Mourned-for-His-Son Slope. Curiously enough the latter pronunciation is the one invariably used by the inhabitants of Fênchow, who apparently never took kindly to the change. That the original name should have come to be regarded as inauspicious and therefore taboo is highly probable. This assumption is borne out by the unhappy experience of a posterior T'ang statesman named Sang Wei Han (桑維翰) who died in A.D. 946 (Giles' *Biog. Dict.* No. 1670). This personage when a young man is reputed to have been debarred by the Grand Examiner from taking his first examination for the *chin-shih* degree because his name, 桑, had the same sound as the word for mourning, 喪. Now, the village of Sang Tsao P'o is known in local tradition as the scene of the philosopher's greatest grief—the place where he buried his son. The visitor is led a five minutes' walk outside the village to a loess shelf on the slope of the

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hills which is known to all the neighbourhood as Li Erh P'o (離兒坡), Took-Leave-of-His-Son Slope. There he is shown a moundless grave marked only by a flat stone beneath a peach tree. The stone, being of inferior quality, is now indecipherable and offers no clue to the authenticity or otherwise of the tradition in question. It is difficult to discover any reason, other than some ancient and deep-seated tradition, why this declivity was thus rescued from the oblivion to which the many similar slopes in the same neighbourhood were consigned.

It is needless to press this evidence from tradition further than simply to state it. Place names whose antiquity it is in most cases impossible to determine now with any degree of exactitude offer, of course, but fragmentary evidence in any attempt to settle definitely the location of the Hsi Ho of Tzŭ-hsia's time; especially is this true when they relate to individuals who have kindled the imagination as Tzŭ-hsia has done. In some instances the names undoubtedly arose after the classics had already made him famous; in other instances they may be but the surviving embers of an ancient literary controversy in which the wish was father to the thought. Many villages in China bear fanciful names which are but abstruse literary allusions and have in themselves no historical basis. Nevertheless traditions both so ancient and so numerous as the ones we have enumerated can scarcely be ignored in any serious attempt to fix the location of this ancient chronicle of adversity. However slender the evidence for the Fênchow traditions may have seemed to a few critical minds, local confidence in their historicity has never diminished. Temples have been maintained to perpetuate the virtues of Tzŭ-hsia and poets have pitied his grief unmoved by any currents of historical criticism. He is still the first great teacher of Shansi and the inspirer to excellence in literary pursuits.

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AN APPROACH TO THE STUDY OF CONFUCIAN ETHICS

BY

WILLIAM S. A. POTT

To undertake within the limits of a short essay to orient the Western student of Confucian ethics, which is largely to be identified with Chinese ethical thought as a whole, would seem to be an unduly ambitious project. And yet, with due indulgence for general and perhaps sweeping statements set down without careful elaboration and substantiation, the task may not prove altogether impossible. By avoiding the Scylla of dithyramb and the Charybdis of laborious dialectic and exegesis, and seeking to envisage the Confucian ethic in the light of the movement of Western ethical speculation, it may be possible to achieve some measure of clarification and articulation of ideas which the writer feels he requires as perhaps many others do. And there are other dangers than those of dithyramb and dialectic that such an interpretative task involves. These are more subtle but none the less real dangers in all comparative studies. We refer to the temptation to indulge in what might be called a pseudo-simplicity that is apt to assert itself and influence us whenever we would be clear. Desire for dosage in tabloid form leads to a sort of homœopathic treatment of complex systems of thought which

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has a specious plausibility, but which by ignoring and suppressing so much, does real violence to the actual wealth of aspects and facts. In the second place, the beguiling business of detecting and noting down resemblances to the neglect of important differences constitutes another serious difficulty that frequently vitiates conclusions. This failing seems to be present to a large degree in the writings of many Chinese students who have had their advanced training abroad, and it leads to so much that is misleading that it is hardly less inexcusable for being natural. Too often indeed one is so intrigued by this pursuit of piquant parallels that it almost ceases to be merely inadvertency and degenerates into ingenious *tours de force* to gain a point. Stultification alone can result.

After all it is not wholly surprising that there should be similarities in the eventual products of human thought, and to this the special field of ethical thought offers no exception. Many of the similarities are actual and real; others are only fancied. But the problem from the comparative standpoint is not one of ultimate results. It is primarily one of intents and motives, of the genesis and history of the conditions that have brought about the results. Thus conclusions superficially alike may actually differ *toto cælo* because they have different implications and a varying import. Resemblances then become quite incidental. To discover, for example, rationalistic elements in the Confucian ethic, or for that matter any of the other familiar features of Western thinking, is but to cover it over with our own Western tourist's labels, so to speak, without penetrating to the *raison d'être* that actuates and motivates the whole Confucian thought.

If these preliminary observations be not without foundation we may go on to remark that one very important characteristic of our Western ethical tradition, and the characteristic *par excellence* that differentiates it strikingly from the ethics of the Chinese sage, is its marked self-conscious character. And this has been at once its strength and its weakness. We trace the ancestry of Western ethical speculation to Socrates. And the term "speculation" is significant, for in

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the Confucian ethic there is an absence of any speculation. Instead of speculation we find confident affirmation. And this constitutes at once its strength and its weakness. To be more specific, the Athenian society upon which Socrates laid the prosaic and severe injunction "Know Thyself" was beginning to disintegrate. The customary religion and its practices, the customary rules and social habits, were beginning to lose the hold they formerly had on men's minds. To add to the social instability and moral confusion of the times, a class of clever teachers known as the Sophists were going hither and thither preaching and teaching their peculiar form of individualism based upon the folly of custom and the futility of reason. In the midst of such a state of affairs came Socrates, believing that in the proper exercise of human reason it was possible to attain to universal and objective norms of thought and conduct; and he devoted his life and earned a martyr's death in attempting as a self-styled intellectual midwife to live out this conviction and bring truth to light. For Socrates we know that virtue and knowledge were synonymous, and his ethical theory therefore, if he can be said to have any theory, for he never definitely formulated one, consists precisely in theorizing about life and its proper excellencies. So far so good, but by a peculiar irony of history or psychological failing, the Socratic function of free rational inquiry became in the hands of his followers narrowed and limited to an attempt to discover *the* highest good or *summum bonum* that would have an exclusive and prior claim over any particular minor goods, which indeed could not be goods until made so by their conformity and harmony with the higher fixed and self-sufficient standard.[1] It has been said that these thinkers were fascinated by the afterglow of custom, always on the side of stability. However that may be, a sort of cataleptic rigidity did result to hinder the free movement of Western ethical speculation for two thousand years and more. This is the reason for our so-called types of

(1) Plato and Aristotle cannot be included in this statement without considerable qualification.

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ethical theory with which every student of Western ethics has some familiarity. At least if he has been through the mill of a systematic course in ethics he will possibly have unpleasant reminiscences of Hedonism, Rationalism, Eudæmonism, and the rest. The foregoing is not intended to be so much a criticism of a good deal of the scholasticism and logic-chopping in Western ethics as a warning to the student of Chinese ethical philosophy that this cannot be approached from the same standpoint or it will be entirely meaningless. Its history has not been the same and accordingly it does not fall into the same constant terms of mental discourse that Western ethical speculation in its development from Socrates on has evolved for itself.

Thus Western ethics has, we repeat, been always acutely self-conscious. To discover rational grounds and found ethics on intelligence is sound procedure. To lose perspective, however, in the pursuit of its method has been its weakness. In losing perspective it loses pertinence to the actual conditions and needs of society and so fails to come home to men's business and bosoms. The mistake is of course quite natural. The function of analysis and discrimination in the interests of systematic understanding is always legitimate and at the same time always liable to perversion. In thought as in tactics we divide in order to conquer—because of the parsimony of thought. It has been said that abstraction is a method by which mortal intelligence makes haste. Certainly it is true that our procedure has ofttimes to be algebraic so that even our dreams and fancies when thought on become silhouettes. The error is that we have followed the method too exclusively in our study of ethics so that it has become sterile and led us nowhere, profited society hardly at all and been in the end self-defeating. Unlike Chronos who begot his children only in the end to devour them, Western ethical philosophy has begotten a method by which it is in imminent danger of itself being destroyed. Religion and philosophy, we are told, are not always beneficent and important, but when they are, it is precisely because they help to develop human faculty and enrich human life. This is what our Western ethical

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speculation has largely failed to accomplish. As a certain modern philosopher has put it, " it seldom occurs to modern moralists that theirs is the science of all good and the art of its attainment; they think only of some set of categorical precepts or some theory of moral sentiments, abstracting altogether from the ideals reigning in society, in science and in art. They deal with the secondary question, What ought I to do? without having answered the primary question, What ought I to be? They attach morals to religion rather than to politics."[1]

The discussion of certain features of Western ethical speculation may seem to have been a long and unwarranted digression; and yet it has been more or less necessary in order to show how the Confucian system differs so radically from it. For if we now direct our attention to Confucian thought we shall observe that it has always been very closely related to society and government, not only in intent and direction, as was the case with Socratic thought and the thought of Plato and Aristotle, but also in origin and point of departure. Not only was good government and a good society the aim and goal of Confucius, but the principles for the most perfect social arrangement and the highest social welfare were reckoned as having been already discovered and handed down from the society of an earlier day. We are inclined sometimes to regard the Confucian ethic as nothing but a rhapsodical celebration of a special sort of superman, the Princely Man, and of the importance of the cultivation of lofty private character. It is of course more than this, for this was properly only a means for a social end,—the welfare, happiness and prosperity of the people. It was addressed to those who would rule, and it was something that all those who ruled, from the Son of Heaven down to the most insignificant magistrate, should practise if he would ensure the happiness and contentment of those he governed. We have suggested that the weakness of western ethics has lain in the absence of a proper sense

(1) Santayana: *Reason in Common Sense*, p. 30.

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of direction, and its strength in its Socratic method of free inquiry and careful scrutiny. The case of Chinese ethics would seem to be exactly the reverse. Its weakness has lain in its method or absence of method, and its strength has been that it has never strayed and lost sight of the practical goal of ethics, the improvement of social relations. It may be superfluous to labour the point, but the avowed wishes of the author of the Confucian system was to be no innovator, but only a transmitter, a transmitter of custom, usage and traditional principles that the ancients from the time of Yao and Shun had bequeathed to succeeding generations. Confucius considered his task to be to synthetize, in order to conserve and make effective, the heritage from the past. For him therefore the problem was entirely different from that of his contemporary in Greece, who considered his mission to be the erection of a new foundation for morality based on man's rational nature. The former arrested ethical development in China, albeit on a very high plane, for twenty-five hundred years; the latter initiated a history of ethical thought, and, if it subsequently betrayed often its worthy origin by becoming inconsequential in its refinements, this is no discredit to its founder. Thus the foundations being so different it is small wonder that the two superstructures present such a stubborn resistance to any sort of mental dove-tailing. The problem for us is not a question of fitting the parts of a puzzle together in some ingenious fashion, but of trying to appreciate two separate and distinct pictures that are full of disparities. To realize this the better we have only to remember that while both of the artists were repudiated and rejected, Socrates was put to death because of his novelty, the well-known threefold charge being that he introduced new and false gods, that he corrupted the youth by his radicalism and that he made the worse appear the better cause like the Sophists with whom he was wrongly identified.

The fact that the merit of Confucian ethics consists in its ever-recurring relevancy to society it is gratuitous to further elaborate. No charge of irrelevancy such as Western ethics is open to can be laid at its door. It has always been strikingly

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relevant to the society from which it drew its inspiration and sanction and upon which it has set such an indelible stamp for these hundreds of years. The question now is whether in the transformation and transition of that society under the pressure and influences of other and different forces, material and spiritual, both good and bad, it can remain relevant. Certainly not without a great deal of inner adjustment if indeed at all.

We have raised a large and important question of the relation of Confucianism to democracy. This topic deserves special treatment by itself, and we therefore only allude to it here. The question is becoming an increasingly vital issue for thinking Chinese. Their alignment as so-called radicals on the one hand and so-called conservatives on the other proceeds more and more plainly, and manifests itself in a hundred ways. Whether the spiritual unity and moral integration achieved by Chinese Society while Europe was still barbarian has any inherent and pregnant pertinency to China in the twentieth century is worthy of the careful reflection of thinking people.

Such a cursory historical survey, however brief, might appear still more incomplete without some reference to the religious, metaphysical, and cosmological notions implied or expressed in the ethical philosophy of Confucius. These features of his thought are also of such importance as to deserve special treatment, and they have therefore been intentionally omitted here. Suffice it to say that the features constitute a quite indispensable background for any ethic, whether they be explicit as in many of the systems of the West or largely implicit as in Chinese ethics. The metaphysical and cosmological elements of the Confucian ethic furnish a sort of *leit motif* which only serves to accentuate its differences from our chief Western disciplines.

The interest of this essay has been to attempt to indicate briefly how historically different methods of procedure have led to correspondingly different results, to point out the respective merits and defects of Chinese and Western ethical thought on this basis, and finally, by referring to the

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increasingly critical attitude of the Chinese themselves toward Confucianism, to suggest that a more vital ethical theory and teaching may have now an unprecedented opportunity to flourish, even along with the wicked, like a green bay tree, instead of being shaken like a reed in the wind.

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BOOK V—IDOLATRY. (*Contd.*)

Ch'êng huang ch'u chia (城隍出駕), the city god goes for a ride. In front of this procession the following may be seen.

Ta chu (燭) *hui*, the big candle society, which provides a huge candle carried in front of the idol.

Ta hsiang (香) *hui*, the big incense society, which provides a large stick of incense to be carried between two men in the procession.

Yin ch'ai (陰差) *hui*, for providing runners, or men dressed as demons, to go before the idol. Those who act these parts are often people who have made a vow at the shrine. Among them are those who wear chains, or the cangue, or hang lamps on their flesh, or carry incense; some are dressed as the celestials of the eight caves (八洞神仙); others as the deciders of fates in Hades (四值功曹) and still others who *k'o t'ou* at each step as they go.

Luan chia (鑾駕) *hui*, or imperial carriage society. This displays various pewter articles carried high on poles; such

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as a man's hand, a melon, official seals, hatchet, spear, etc. These are to show forth the glory of the idol.

Tuan hsiang p'an (端香盤), to carry incense urns. The gentry and merchants dressed in their best clothing, wearing their official hats and high boots, walk in front of the idol, some carrying incense urns, others gold fishes or silver and other precious metals. The proper order in the procession is as follows: incense, flowers, lanterns, water, fruits, tea-leaves, cakes, precious stones, silver and pearls. These are all brought out as the people's offering to the city god.

The Lung têng hui, a dragon lantern society; Shih têng hui, the lion lantern society; Lung hu hui, the dragon tiger society; Chin hua hui, the gold flower society; Shih kung hui, the nourishment society, and many others join in the great throng, and thousands of people with sticks of incense in their hands follow in the idol procession. The celestials, personified by men, who come out with the city god, are as follows:

Lü Tung-pin (呂洞賓), a scholar of the T'ang dynasty. He is worshipped by the sick, and carries a sword for defence. The eight celestials are said to represent male and female, old and young, rich and honourable, poor and destitute.

Han Chung-li (漢鍾離). This celestial carries a fan with which he fans the souls of the departed in Hades and restores them to life.

Lan Ts'ai-ho (藍采和), said to be a woman, who carries a basket of flowers and assists florists.

T'ieh Kuai-li (鐵拐李), believed to have been a beggar who died and rose again from the dead; he carries a crutch and a melon and is said to assist physicians.

Ts'ao Kuo-chu (曹國舅), said to have been a rich man; he wears official garments and hat, in his hands he carries castanets, and he is the patron of mummers and actors.

Chang Ko-lao (張果老), an old scholar who carries a bamboo pencil-case and ink pot and helps scholars to obtain a good style in writing.

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Han Hsiang-tzŭ (韓 相 子), a youth who is said to have been the apprentice of Lü Tung-pin; he carries a flute and is the patron of musicians.

Ho Hsien-ku (何 仙 姑), a woman who stands on the floating petal of the lotus flower with a fly whip in her hand, and helps in house management.

Têng kan hui (燈 竿 會), lantern pole festival. The lanterns are of several kinds, such as *san kuan têng*, three lamps hung out at New Year time representing the Taoist trinity.

Wu ku têng, five lanterns lighted in a temporary building to represent the five kinds of grain and the desire for a good harvest.

Yen wo têng, wild goose lantern, a number of lanterns strung on a rope and hoisted high in the air to represent a flock of wild geese on the wing. In some places a pole is erected with cross poles every few feet on which lanterns are hung. These geese are believed to have the power of determining the seasons.

T'ien têng, a sky lantern. This is a single lantern erected in a temple and on river sides, kept lighted all the year round and called *wan nien têng*, ten-thousand-year lantern.

Han lin têng, the orphan spirits' lantern. This is a lantern lighted in a building prepared for the purpose, especially to lighten the benighted spirits.

Yü huang hui (玉 皇 會), the birthday of the Pearly Emperor, the 9th of the first moon; the Buddhist devotees worship him and offer gifts on the shrine.

Wên Ch'ang hui, the festival of the god of literature, who is now one of the patron idols of the secret society, owing to the Confucius Society being gradually amalgamated with the larger Society. This is held on the 2nd of the 2nd moon.

Kuan yin hui, the birthday of the Goddess of Mercy, held on the 19th of the 2nd moon.

Hua shên hui, the birthday of the god of flowers, who is said to be Wu Tsê-t'ien (武 則 天) of the T'ang dynasty. The date is the 2nd of the 2nd moon.

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Lao chün hui, the birthday of the founder of the Taoist sect, who is said to have been born at the Ch'ing yang kung near Ch'engtu, where a great annual fair is held in honour of his birthday on the 15th of the 2nd moon. This is perhaps the most famous fair in the province, large numbers of people go to worship at the shrine of the Sage and also at that of his mother, which is next door, and at the shrine of the celestial Chang san fêng of the Ming dynasty. Li lao chün is made more famous by being reputed to be the ancestor of Li Ping of irrigation fame.

San p'o hui (三婆會), the Goddess of Mercy festival. This is *san hsiao* (三霄) or the *Sung tzŭ Kuan Yin;* this birthday falls on the 3rd of the 3rd moon.

T'ung tzŭ hui, the baby festival. This is often held on the same day as the last-named feast; the custom of *ch'iang* (搶) *t'ung tzŭ*, scrambling for small images, is still carried out with great gusto.

Fo tsu hui (佛祖會), the birthday of Buddha, held on the 8th of the 4th moon.

Lü tsu hui, the birthday of one of the celestials, the god of the sorcerer, those who manage the magic pen.

Tung huang hui, the birthday of Yo Fei, who became the god of the eastern peak. This is a Taoist festival and is held on the 28th of the 3rd moon.

Tan tao (單刀) *hui*, the birthday of Kuan ti, ancestor of the Secret Society; being a native of Shansi the people toward the north make much of this festival.

Lang chung ([illegible]中) *hui*, the birthday of Chang Fei. This is the day for butchers, soldiers, and archers, and falls on the 22nd of the 3rd moon.

Ts'ai shên hui, the birthday of the god of wealth, the patron deity of the silversmiths, cash shops, and business men in general.

Yüeh wang hui, the birthday of the god of medicine, worshipped by doctors and medicine shop keepers. This falls on the 28th of the 4th moon.

Wang yeh hui, the boatmens' god festival. Said to be Yang Ssŭ wang (楊泗王), of the Sung dynasty. His title is

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Chên Chiang wang (鎮江王); the date is the 6th of the 6th moon. The festival is kept by boatmen, raftsmen and all who trade on the waterways.

Ling tsu hui, the festival of the witch, wizard and sorcerer, on the 16th of the 6th moon.

Yen ti hui, the birthday of the god of fire; in some cities a great procession parades the streets on this date.

Lu pan (魯班) *hui*, the birthday of Lu pan or the carpenters' god, said to have been the son of a statesman of Lu who lived in Ch'ü fou (曲阜) about 500 B.C. He is said to have been clever at inventions and is now worshipped by carpenters, masons, hewers, sawyers, and carvers.

Lo (羅) *tsu hui*, the birthday of Lo tsu the barbers' god. On that day the barbers have one of their few holidays. It falls on the 13th of the 7th moon.

Ts'ai lun hui, the birthday of the paper-makers' god, a general holiday for the paper factory employees.

Mêng t'ien hui, the birthday of the pencil-makers' god. The workers have a holiday on this day.

San huang hui; this is the festival of the fortune tellers and quack doctors.

Hsuan yüan hui, festival of the tailors' god.

K'ung Tzŭ hui, the birthday of Confucius. In schools the tablet of Confucius is worshipped. Chair-bearers also worship the sage because they believe that he invented the sedan chair.

Ch'i pao hui, the festival of the miners of gold, silver, brass, iron, pewter, coal and lime. This is a great feast ; pigs are killed and crackers fired off in honour of the god of precious things.

Shan wang hui, the birthday of the god of the hills, worshipped by woodmen.

Ch'ai wang hui, the wheelbarrowmens' festival. Ch'ai was an ancient emperor who only ruled a few months. Barrowmen also worship Kuan ti who is said to have been a barrowman in youth.

Lao lang hui, the actors' festival.

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Shuang ling hui, the yamen runners' festival. At this time the chicken-footed god and the local deity come out for an airing. This falls on the 4th of the 4th moon, and the yamen runners worship the above two deities who assist them in sifting out difficult cases.

Niu wang hui, the birthday of the ox king. The general holiday for oxen; few if any do any work on this day, the 1st of the 10th moon.

Ma wang hui, the birthday of the king of horses. Yamen runners and horse-fanciers make a good deal of this festival.

Tu K'ang (杜康), the festival of the god of wine, worshipped by the distillers of alcohol; I Ti (儀狄), who lived about the time of Hsia Yü wang is said to have been the first famous Chinese brewer, and he was executed lest his art should be propagated among the people.

Ma t'ou niang, the silk-worm god, worshipped by all who rear silk-worms.

Chien tu shên, the god of the professional gamblers. He is set on the table, in worship incense, candles and crackers are used, a chicken is killed and a bow made toward the table and the image.

Wên shên (瘟神), the god of pestilence. It is believed that he saw a demon poison the well, and jumped in and drowned himself to keep the people from drinking the water.

Hsien nung shên, the farmers' god, said to be Chou Wên wang, the ancestor of Hou chi. Some people still write *Hou chi hsien nung* as a tablet and worship it.

T'ai tzŭ, the actors' god. Said to be T'ang Ming Huang, whose image is kept on a chair on the stage to keep the actors from laughing.

Chin ching (金精), the gold essence or silversmiths' god. The pure gold is believed to be a spirit.

Lu yü (陸羽), the tea growers' god. This was a personage belonging to the Sung dynasty who was able to grow good tea.

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Ch'i yu (嵜尤), the salt god festival, said to be Hsüan yuan. Tradition has it that he was the first rebel, and his blood became salt.

Jih yu shên, the rambling god of the day who is believed to have only one foot.

Yeh yu shên, the rambling god of the night, who is believed to have only one hand.

Chiang t'ai kung, the fishermans' god, who is believed to be Chou Wên wang and the originator of idolatrous practices. Though a scholar, he fished till he was eighty years of age with a straight hook and rice as bait.

FIRE AND PESTILENCE FAST (醮會), *Chiao hui*

The feast of All Souls is held yearly from the first to the fourth moons, and is strongly believed in as a protection against fire and pestilence. It is called *Ta ch'ing chiao* (打清醮), *Wên ho* (瘟火) *chiao*, and *P'ing an* (平安) *chiao*.

The fast may last from four to fifteen days. There is no killing of pigs, oxen and chickens or any live stock, *chin t'u* (禁屠), and so rigid is the fast sometimes, that it is hardly possible to buy an egg.

Strings are stretched across the streets and yellow paper flags, with fringed edges and holes punched through them are displayed, *yang fan* (揚幡), to call the spirits to enter the hall of the fast.

A list of contributors to the expenses of the feast is made out, with the names of the priests invited, and the particular deities to be invoked. The altar is sometimes set up in a temple, but sometimes in a booth for the purpose. The idolatries practised and the rites performed are much the same as in sorcery. In each family the kitchen god is specially worshipped.

A boat is made of a bamboo frame covered with paper, for carrying away the demons of fire and plague. At the end of the feast it is carried out and destroyed. The following is the tablet pasted on the door of the temple where the fast bureau is situated; at the close it is carried away; 火 壇

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分遞四值功曹傳送土地); to the piazza where the offerings are burned, also to the spirits of the four points of the compass, and to the precinct god.

The tablet *Wên ho p'ai*, to the god of fire and pestilence is set up at the door of each house where they have contributed to the funds of the fast. It is presented by the managers of the fast and is carried out along with the other paraphernalia at the close: 當年太歲瘟火二部至德尊神各家本宅廚竈神君. To the spirit of pestilence and fire of the current year. To the kitchen god of each family.

Ch'ao fan (朝幡). To visit the streamers. Each 10 or 20 families besides having streamers stretched across the street, have a small flag staff set up in their vicinity, some 15 to 20 feet high; during the day a long yellow streamer is suspended from it, and at night a light is displayed there. The officiating Taoist sorcerer visits each of these poles morning and night throughout the fast. On the first visit he burns an official dispatch to the god of fire and pestilence, and afterwards burns paper each morning and evening and kneels and worships the fire spirit of the vicinity. The tablet written and pasted on the pole is as follows 幡桿使者樹幟大神. To the angel of the pole, the great spirit who unfurls the flag.

It is said that this fast was instituted by a priest at Niang tzŭ ling named Ch'ên Chung-yen soon after the Chinese subjugated the Chin Ch'uan (金川) district; at that time, whole armies of Chinese and aboriginal troops were slaughtered, making the disembodied and orphan spirits very many; and this mode of appeasing them was adopted.

Each family who pays a contribution toward the expenses of the fast, also hands in at the same time the names and birthdays of the heads of the family to the officiating priest, who finds out from the Yü chang shêng shên (羽章生神), whether the year will be propitious for them or not, in order that precautions may be taken.

The names of contributors are sent by dispatch to the Pearly Emperor. This dispatch is burned in front of the fast

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bureau. Similarly, he receives a list of the classics chanted and the incantations done during the fast.

Two tablets are written and given to each family, one for the kitchen god, another for the fire and pestilence god. Candles and incense are also distributed to each family. The kitchen god in each household is worshipped by burning *ch'ien ma* cash horse: (this is one difference from the ancestral worship where *chih ch'ien*, paper money is used); then the fire and pestilence boat begins to parade the streets.

Before the boat reaches the house a tub of water is placed in front of the door, and a lighted lamp is placed inside the tub; then someone blows out the lamp, which implies that the fire is extinguished. When the epidemic boat reaches each house a man with a broom goes and sweeps a little in front of each door, collects what remains of the tablet candles, incense, paper money, etc. and throws them into the boat; this is called *sao t'ang* (掃蕩). The boat, after fulfilling its purpose of collecting all the fire and demon influences of the district is then taken to the river side and set fire to, and pushed out on to the water which carries it quickly away.

To *san chên chai fu* (撒鎮宅符), is to give a charm of protection to each family which has part in the fast. A charm is written on yellow paper, of varying size. These character charms are all made up by sorcerers for the special purpose; they are the seal of the *san ch'ing*, of the Pearly Emperor, of *Tou k'ou* (斗口), or the *Ling kuan* charm.

Small paper lamps which have been soaked in oil are then lit and sent off on the river in the dark to light the orphan spirits of the drowned.

Ch'ien sung shêng chia (餞送聖駕), is to disperse the spirits to their abode with an offering.

Food and warning are given to the demons *shih shih fang chieh* (施食放戒). A row of candles is set up by the wayside (this is called *ch'a lu cho* 插路燭) to lighten the demons to the spot. The candles are made of lengths of bamboo four or five feet high, and are sometimes eighty or more in number; they are wound round with paper soaked in oil and pitch. After they are lighted some rice gruel is

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placed at the foot of each candle; so that the spirits may have both light and food, along with the exhortation to repent and forsake their evil works. T'ang pa tzŭ are scattered, sweetmeats, which are scrambled for and eaten by everybody; the belief being that they who eat them will be relieved from bad dreams and the danger of becoming crazy.

The idols of the temple where the fast has been held have to be pacified, lest they may have been offended or jealous; and this ends the yearly fast for preventing fire and pestilence.

A fast to the god of fire, Ta (打) *ho chiao*, is proclaimed when there has been a conflagration in the neighbourhood, or certain omens point to one being imminent. In the case of a conflagration the family in whose house it started may be fined and beaten by the official and people, kept from receiving any monetary help disbursed or may even be driven from the district. In cases of thieving during the conflagration the goods are rarely taken home for seven days till the danger of fire connected with them is quite removed. So great is the fear of fire that when distributing relief, no one will dare to take the relief unless they have really suffered, lest they themselves should be implicated. Those who are thus burned out of house and home are not allowed to enter any person's house for seven days, lest they should bring the fire demon with them; for this and the following things the fire demon has to be appeased.

If a chicken goes on the roof, it is very unlucky and a sign that fire is likely to come, owing to the red on the rooster's neck, which is like fire. The chicken when caught is beheaded, and the head thrown over the roof of the house; some will not even eat the chicken for fear of fire.

To spill oil or alcohol in the house or on the street is believed to be very unlucky and a certain sign that fire will break out. Any coolie spilling oil on the street is fined or his oil confiscated to pay the expense of pacifying the fire demon.

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Rooks chattering in the night is said to be a sign of fire. Sometimes the rooks are driven away, but never killed, as they are reckoned to be very lucky birds.

Rats removing their young from a house, a snake twisting round a bamboo to get to the sun, a shower of meteors or a meteor falling are signs that fire is likely to break out. In order to drive away the fire demon the following black arts are resorted to:—

Shua shui lung, to play the water dragon. The dragon is made of a plaited bamboo framework about one foot in diameter and perhaps 21 feet long. Each family prepares a bucket of water and throws it over the dragon to drown the fire demon.

Ch'ien sung huo hsing, to take away the fire star. This is supposed to be the planet Mars, which is also said to be the star of evil rumours. When this affair is carried out in detail many of the ceremonies of the former fire and pestilence ritual are gone through.

Ta wên chiao, to pacify the pestilence god. In times of cholera the people became very excited and everything possible is done to appease and deceive the demon. They even go to the length of having the New Year in the middle of summer. The fresh door-gods are put on the doors, new scrolls are written and pasted on the door posts, the idols worshipped and incense burned, with the idea of cheating the demon and making it believe that it is midwinter and thus cool weather.

A dragon made of light bamboo covered with green cloth is carried through the streets and into the homes of the people; each family receives it with incense, candles and paper, while the men who parade it are rewarded with money. Many of the incantations and ritual given under the fire and epidemic fast are practised in this also.

Again an epidemic boat is made, with a man *shao kung* (艄公) at the bows and a woman, *shao p'o*, to steer, while in the centre of the boat sits the demon. The beard of the fire demon is red, while that of the pestilence demon is green. The god of the pestilence is said to have been K'ang t'ien

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chün, whose tablet is as follows, 當年行瘟天子至德尊神. To the god of pestilence who governs the current year.

A fast of praying to heaven is held *Lo* (羅) *t'ien* or *Ch'i* (祈) *t'ien ta chiao* in times of distress or at regular intervals from three to fifteen years in different cities. When the fast is proclaimed it is generally a very rigid one, with much ritual, sorcery and chanting, and may last from seven to fifty days. During the recent rebellion, before the establishment of the republic, this fast was proclaimed in many places to ask for protection from the government soldiers.

Huang ch'ung (蝗蟲) *chiao* is a fast held in the country to keep the locusts and caterpillars from the crops. If this fast is held in a temple the local precinct god is notified by the burning of incense and putting up of fresh scrolls at his shrine. Five-coloured flags are put up at the corners of the field; this is said to be equivalent to invitation to the rooks to come and devour the pests. The old custom of walking round the fields beating a gong or drum is still to be found; it is said that the caterpillars fall to the ground at the sound. Farmers say that one of the chief benefits of a heavy thunder-storm is to make these pests drop off by the thousand.

FASTS FOR RAIN AND FINE WEATHER,
(祈晴禱雨) *Chi ch'ing tao yü*

In times of drought or very wet weather the official issues a proclamation forbidding the butcher to kill pigs or oxen, chin tu (禁屠). The idea is that the taking of life is an offence against the gods.

In times of drought an altar is put up at the Lung Wang miao, the temple of the dragon king. In times of flood it is erected at the Huo shên miao, the temple of the god of fire. At this altar the district magistrate makes obeisance morning and night.

When fasting for fine weather the north gate of the city is closed; when fasting for rain, the south gate; because it is said in the eight diagrams, the North belongs to water and the South to fire.

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To shoot the mists, ta wu, (打霧). In times of continued wet weather, soldiers are told of to shoot at the mists. The people put great faith in this practice.

In wet weather the official has to worship the sun tablet in some temple, and all the people have to worship a tablet to this luminary at the doors of their dwellings.

In times of drought the Dragon king is worshipped and each home has a tablet put up beseeching his help; also the water dragon is brought out. This is a plaited bamboo frame joined together with sackcloth, which is paraded through the streets by young men; each house prepares a bucket of water and a ladle and as the dragon passes it is drenched with water. Another method is to *hsiao kou*, to laugh at the dog. The custom has its origin in the saying, if you laugh at a dog the weather won't be fine. In times of desperation for lack of rain, a dog is dressed up as a bride, put in a chair and carried through the streets and every one laughs at it, hoping that by doing so rain may come.

Officials go barefooted and pray for rain; this is said to be an example of an official suffering for his people.

In some cases the Ch'êng huang or city god is stood in the sun. I have known of the district magistrate getting angry at the prolongation of the drought and demanding that the city god give him an explanation; he said, "You govern the dead, and I the living; let us both stand in the sun and the one whose head splits first must bear the blame of the drought." The result was that the idol's head was cracked by the sun.

Men also go to the dragon pool and carry home a bucketful of water, which is worshipped at the altar. At the pool a chicken is sacrificed and its head thrown to the dragon. On the return journey twigs are stuck into the hair of those who go on this errand.

The *pang* (蚌) *pang yü* or *wa* (娃) *wa yü*, is a human-headed fish, a kind of mermaid; it is caught and kept in a tank of water till the rain comes. This is a rare fish, but it

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has come under my notice on two or three occasions, when thousands of people have run mad after the creature.

When the magistrate is not in favour with the people, they may attack the yamen and demand water for fields or rain.

Another method is to throw the egg. A water butt is prepared and filled with water, and decked round with cedar and willow branches. An egg is selected, over which "thunder" incantations are read morning and evening for three days, after which it is thrown up into the air with the belief that the rain will accompany it on its downfall.

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BOOK VI. TIMES AND SEASONS, (四季) *ssŭ ch'i*

THE SEASONS OF THE YEAR (二十四節)

Ying ch'un (迎春). Meeting the Spring is the farmer's annual holiday. Great crowds go to the city to see the spring ox and the official procession. On the morning of the day, the various small officials of a district city make their way to the magistrate's office, where they get their pay for that day. Later in the forenoon, the magistrate, dressed as a court official, with 16 men bearing his chair and 16 pulling it, comes out in state. Even the yamen underlings ride horses and wear degreed men's hats on this occasion. They proceed to the east gate and meet spring in the form of an earthen ox and an image spoken of as the *mang shên* (芒神) or ox driver. The spring ox is taken to a field on the east of the city, attached to a plough and taken a few times up and down the field, with the magistrate after it; the magistrate then approaches the real plough and buffalo, which has been prepared and decorated for the purpose; this is called *kung ching* (躬耕), personal ploughing. After worshipping the spring ox and driver, he returns to his office by the south or west gate. That day he gives a feast to all his underlings who have congratulated him on being the priest of spring. This is the only day in many officials' lives when they really can be great. Sometimes he rides in an open chair with

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garlands of flowers and branches over and around him. The day costs him some hundreds of strings of cash and is one of the gala days of the year.

The ox is made by special instructions from the official, and great interest is taken in all the details of colour both of the ox and the driver. If the ox is yellow, the people say that the year will be a fruitful one, and a bumper harvest is expected. If it is red, fire and calamity will be rife; if white, mourning will be very plentiful; if green, plague will ravage the country; if black, sickness and disease will be plentiful. The spring will early or late according as the tail is uplifted or downhanging. If the ox is lying down it is also an indication of a late spring. If the garments of the driver are stripped off and trousers tucked up then an early spring is expected, but if its shoes are on and down at the heels the spring will be late. If the clothing is properly on with girdle and garters complete, then the spring will be an ordinary one.

The ancient custom of making a mud ball in the shape of a drum during the winter and breaking it at the opening of spring *chi t'u ku* (擊土鼓) is probably the origin of the spring ox.

Li ch'un or *ta ch'un* is to begin spring. This is the day following the meeting of spring, and the crowd is much smaller. On this day the farmers will not sweep their floors for fear of sweeping away Mother Earth who has to bring forth her fruits, neither will they disturb her by sowing or digging. The spring ox and driver having been taken the day previous to the yamen court, the official, dressed again in the robes of the priest of spring, makes an offering to them, after which he strikes the first blow at the ox which is speedily demolished by the crowd and carried off to the homes and the fields of the people. The calf inside it is taken and carried to some family which has no sons. The driver is burned and the whole cleared out of sight and the ceremony is now over. Among the rustics all this is very important, and some even believe that if there was no spring ox there could hardly be any harvest.

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Yü shui (雨水), Spring rain. At this season flowers are transplanted and trees grafted. Aged people, who need to *chieh hsien* (接限) do so with the greatest benefit, they believe, at this season. (See *Sorcery*.)

Ching chih (驚蟄) the time of moving insects. At this season snakes come forth from hibernation and bees emerge from their hives. The silk-worms' eggs are now taken on to the bodies or into the beds of people, to be hatched.

Ch'un fên, Spring equinox, a general holiday for farmers, called the master's gathering 當家會. No one goes into his field or garden on that day lest he should be troubled with birds and insects through the year. On this date the king of birds is worshipped.

Ch'ing ming, clear brightness. At this season, great crowds of people visit the graveyards, *shang fên* (上墳) and put flags on the graves. These flags are said to show the grave is still attended, but in some places their purpose is said to be to call the spirit. Incense and paper are burned, and food prepared at home is carried here and eaten picnic style. Many go to weep at the graves, but many more go for a day's pleasure, to drink wine and play at "Morra," and many become deeply intoxicated. It is believed that the departed ancestors present themselves and partake of the offered food. At the New Year and the 7th moon feast the spirits of the ancestors return to the home, but at this season, the living visit the habitations of the dead. In Kwan Hsien this feast is spoken of as *lao wa* (老鴉) *hui*, or crows' festival.

At this time the city god goes to relieve the orphan spirits *shang ku* (賞孤), by burning the cash paper. On his return journey, the district magistrate goes to meet the idol procession.

Han shih (寒食) *chieh*, the cold food feast. This is an ancient feast held the day preceding *ch'ing ming*. Formerly no one lighted fires in the house on this day, in remembrance of a certain *Chieh Chih t'ui* (介之推) who was a henchman of one of the princes of the Lieh Kuo period. When on one occasion the prince was about to die of starvation, Chieh Chih

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t'ui cut off a piece of his own flesh and gave it to the prince to eat, and thus saved his life. When the prince got to the seat of power, he forgot his faithful henchman, whereupon he fled with his mother, having a willow twig stuck in his hat, to a certain Mien Shan 綿 山. When the prince eventually recollected his friend and benefactor he sent men to seek him Though it was reported that he was hidden on a certain mountain, they could not find him. So in desperation they set fire to the brushwood on the mountain to force him out, but he would not yield and was burned to death; and ever since that time some remembrance has been kept of him; though no one refrains from lighting a fire on that day as formerly, still many people wear a twig of the willow tree, either in the hat or hair, in remembrance of him.

Ku yü, rice rain. This is the time when the rice seed bed is sown. Rain and sunshine are both needed at this time.

Li hsia, beginning of summer. Summer is believed to come from the scuth.

Hsiao man, small fullness. That is the *hsiao ch'un* or spring crop is ready for reaping in order to clear the land for the summer crop.

Mang chung, hurrying to plant the rice crop. This is the busiest season of the year, with reaping and ploughing, harrowing and planting.

Hsia chih (夏 至), the midsummer solstice. At this season the male and female principles are unequal and therefore have to be avoided.

The people now begin to count the days till the dog days or 三伏天 commence. If the three *fu* 伏 are complete, there will be 30 days, but they rarely are complete, the autumn coming in before these days have run through their course, but after autumn there are still twenty-four autumn tigers 秋老虎 following on the *san fu*. In each Chinese moon there are three *kêng* (庚), that is one in every ten days; after midsummer three of these *kêng* are counted and then the dog days begin, and may last from 21 to 29 days.

Hsiao shu, small heat, and *ta shu*, great heat; these two cover the period just spoken of as the dog days.

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Li ch'iu. The beginning of autumn, which is believed to come from the west. The people are pleased if it is very hot on this date as it means there will be dry grain in the granaries. Again, if this day should happen to be a *chia* (甲), it will rain for 120 days, if a *ping* (丙), it will be fine for that time.

Ch'u shu, the finish of the heat; after this date the water is drained from the general crop of rice.

Pai lu, white dew. Cool weather arrives.

Ch'iu fên, mid-autumn equinox.

Han lu, cold dew. At this season the farmers sow turnips, plant cabbages, sow tobacco seeds, the tobacco seedlings standing all through the winter, ready to be planted out in the spring.

Shuang chiang, descending frost. The military official goes out at this time to meet the frost which is said to appear as a horse-headed woman. This is the time when all nature dies, and the officials follow after Heaven's idea and carry out such executions as may be necessary.

Li tung, the beginning of the winter, which is believed to come from the north.

Hsiao hsüeh, small snow, and *Ta hsüeh*, great snow. These two periods cover a part of the winter in which it is said the pot cannot be heated.

Tung chih, midwinter. The ancients kept this as New Year. At this season the people worship their ancestors 始祖, and the officials worship the tablet to the reigning emperor. This is said by many to be the root of the year. At this season the family hog is killed or the meat purchased with which the La jou (臘肉), or New Year bacon is prepared. From midwinter begins the counting of the nines until eighty-one days is reached. In this connection the following stanzas are in common use.

The first and second nines, the hands are blown for cold.
The third and fourth nines, the frost kills pigs and dogs.
The fifth and sixth nines, the frost kills the old ox.
The seventh and eighth nines, the hands still hug the clothes.

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Nine-nines are eighty-one, the farmer ploughs his land.

Hsiao han and *ta* (大) *han*, small cold and great cold. These two periods cover part of the eighty-one days of cold. This period has also a saying- 小寒大寒凍死老蠻, small and great cold freeze the old aboriginal to death.

New Year (過年) *kuo nien.*

As soon as the last moon comes people begin to be anxious as to how they are to collect and pay off their debts; much scheming and quarrelling and even suicide is the outcome.

Tao ya (倒牙). The last meat day of the year. Workmen and apprentices are expected to receive pork twice each month; and an apprentice after he has eaten 72 of these pork feasts is supposed to be a full fledged workman. This is the last of these *tao ya* for that year and it falls on the 16th of the last moon.

On the 20th of the last moon the official seals up his official seals *Fêng yin*. The seal is put on a table and incense and candles burned in its honour; the official then bows down and worships it. Afterwards it is taken and put into its own case; this case is then enclosed in two others which are locked and sealed, after which it is again worshipped and put away for the New Year holidays. During this period no important official business is transacted, except for cases of preserving peace and life.

K'ang (炕) *la jou*; smoking the New Year bacon has to be done after midwinter; if done before the meat will not keep good. The poor buy a piece of pork and make their bacon; but the rich kill their own pigs. This is an important affair in the country districts; before the pig is brought forth for the slaughter the master of the house puts cash paper on the ground where the pig will be killed; three sticks of incense and two candles are stuck in the ground round about the spot. When the pig is brought forth the master of the house kneels and worships it, saying, "We are going to kill you for use at

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the New Year season, but in the next life may you become a man." After killing the animal the bucket containing the blood is taken and offered to the family gods, the cash paper on which some blood has dropped is placed on the family altar. This is called *hsien hsüeh ch'ien*, offering blood cash. The pig's blood, after being offered to the idol, is taken and made into black puddings.

After the 20th of the 12th moon the evil influences which have been governing the year are removed, and any and every part of the house may be turned topsy-turvy; so the housewives take advantage of this liberty and have a house cleaning. After the dust is swept down, the windows are papered with fresh paper for the New Year season.

The kitchen god is sent off to make his yearly report to the Pearly Emperor. Before he goes sugar candy and tea are offered to him and some even make a written petition regarding the affairs of the family. This petition called a *tsao shu*, kitchen god petition, is burned at his shrine. He is supposed to leave on the 23rd and come back on the 24th of the last moon, but in some places it is the last night of the New Year before the returning ceremony is observed; when he does come back there is much idolatry with a great deal of importance attached to the event.

Owing to business being largely suspended for some days, and the general need of money by everybody, great quantities of idolatrous and eatable supplies are laid in during the last week of the year. Among the rich plenty of sweetmeats are prepared in the home by a specially engaged cook.

Gratuities are given to servants and assistants at the close of the year.

About the 24th there is a feast to wind up the year, *t'uan* 團 *nien*, when the whole household is expected to be present. Before eating, the ancestral tablet is worshipped and the food is offered to the ancestors. It is implied that the spirits of the ancestors return to the home at this season; for this reason no outsider is permitted to partake of this meal, but friends and acquaintances are sometimes invited by the less superstitious.

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Spring scrolls, *ch'un tui-tzŭ*, are put up on either side of the door and on the lintel. A good business is done during the last few weeks by the scholars, who write scrolls for the small sum of from 12 to 30 cash per set.

Fresh door gods are pasted up by nearly every family.

Five sheets of lucky paper or tin foil, *hua ch'ien* or *hsi ch'ien*, are hung up over the door; these remain till business is about to be begun when they are taken down and burned.

The barbers are busy at this season, but after the 16th of the last moon many of the formalities of barbering are dispensed with and only that which is necessary to make a person clean is done in the barber's shop.

Paper clothing and money for the ancestors are burned on the last day of the old year.

In the hill districts the people go to the graves and invite the spirits of their ancestors to return on this last night of the year, when a fire is lighted for their comfort in the chief room of the house and offerings of food prepared for them; but even when the spirits are not invited their presence in the house is implied by every act.

To fire off crackers, *fang huo pao*, is part of almost every act of the New Year season.

On the last night of the year, the younger generations make obeisance to the elder, while the elders make the juveniles presents of money to pass the New Year season.

The rich also make presents to the poor, the gentry to officials; the officials to gentry, etc. The presents are carried in an open tray with a card accompanying. Official presents generally consist of pears, scented rice, oranges, tea and sea dainties. At this season such men as the keepers of the city gates, the night watchmen, street police, come with a present which is only for show and, in return, they expect their annual gratuities.

A card is taken round late on the last night of the year and pasted on the doors of friends and acquaintances; taking leave of the old year, *tz'ŭ nien t'ieh tzŭ* (辭年帖子), or *mên chien* (門箋). In the morning some doors are pretty well covered with them.

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Very early on the first morning of the year the head of each household goes outside his dwelling and offers paper and incense, tea and wine to the New Year.

There is a custom of going out for a walk before dawn, *ch'u hsing* (出行), or *ch'u t'ien fang* (出天方). If any one is met, no words pass, and what one hears is an indication of what his year will bring of good or bad luck, peace or quarrelling. This custom is also spoken of as *chieh hsi shên*, to welcome the pleased spirit. The almanac tells the direction in which the spirit may be met.

Picture gods of wealth are taken round from door to door and sold for a few cash, the vendor using lucky words and good wishes for the year.

People mutually pay calls, *pai ta nien*, on the 2nd of the moon, and receive and give cakes and sweetmeats.

On the 5th, newly married people go to visit their relatives, *pai hsin nien*. The 5th of the first moon is also known as *p'o wu* (破五), breaking the fifth, after which a good many people begin work and business.

At the New Year season everyone wears his best, and everyone tries to have something new for fear of otherwise becoming a beggar during the year. Flour balls or *t'ang yüan* (湯元) are eaten so that worldly affairs may be good "all round." Dough strips are eaten by almost everyone and are a favourite kind of present, because it "eats long," which may mean long life or abundance of wealth. In the same way stale rice is often eaten at this time, as it is a good omen of plenty in the barns for the coming year. Beggars are often given money on their first asking, as an omen that money will be easy during the year. See under *Superstitious Dread*.

Gambling, *tu po* (賭博), is one of the many curses that come to an idle Chinese population. Up to the 5th, no one pretends to try to stop it. After that date an official proclamation forbids it,, but everyone knows this is merely for official self-protection in case of trouble; nearly everyone gambles at this season from the highest officials down to the poorest of the people, and many youths are ruined by it.

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The season is an opportunity for visiting, *tsou jên hu* (走人戶), much taken advantage of by the women and girls, who are largely confined to the house at other times of the year; no one goes empty-handed as that would be very unlucky; but presents of cakes, sweets, bacon, etc. are often handed round several times during this visiting season.

After the 5th some shops begin business, but very often only half the shutters are taken down. No credit is given and no past debts will be asked for. The first customer will be allowed to have the goods at his own price, as it would be unlucky to turn away the first comer without doing business.

A lamp is lighted at the door of each house. In some places the residents are fined if they neglect this custom; the idea is that if the streets are lighted no demon will come to do damage.

The Dragon Lantern festival is held on the 15th. A lantern in several lengths is made, with a head after the likeness of a dragon's. Each length is supported by a light pole and carried by a young, lusty fellow. The different lengths are joined together by red calico, and are swung round and round so as to appear somewhat like a worm writhing. The dragon is the king of the scaly tribe and hence is feared by all the demons. First it is carried to a temple and the idols are worshipped; afterwards it is paraded through the streets and carried into any courtyard that will receive it. The streets are lighted with many-coloured lanterns, and the dragon lantern, lighted up, is paraded round the streets with two men carrying a *pao* or precious thing in front. Huge crowds collect, and a rowdy evening is the result with much stealing, hustling and jolting. This is a very ancient custom, and the chief idea is that the dragon drives away pestilence.

The lion lantern, *shih têng*, is made up by two men walking with bent backs; one manages the head and the other the tail. A huge cloth with a lion's head painted on the front and a tail sewn to the other end makes the lion. After having visited the temples, the procession parades the streets with a priest in front leading the lion. The priest carries a brush in his hand. If invited, they enter any house to drive

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away pestilence. On the streets high platforms are made of square tables piled one on top of the other, and on these the lion-actors perform acrobatic feats of jumping, rolling over to the ground, standing on the head, etc.

The ox lantern is an ox-head painted on a bamboo sieve, with a cloth body and tail. It is used in country towns with the idea that it will bring a full harvest for that year.

A rabbit lantern is pulled along the street by two persons; one, dressed like a Tibetan, leads the rabbit, and another, dressed like a Tibetan woman, drives it. This is connected with the idea that the Tibetan is not only wealthy, but also brings in wealth.

There are also fish, turtle, tortoise, prawn and crab lanterns; the *ao shan* (鰲 山) lantern has camphor mixed with the oil and sheds a pretty green light.

There are displays, which are both elaborate and expensive, of *yen ho chia* (烟 火 架), fireworks. In many of these fireworks much medicine is mixed with the oil; the idea seems to be the driving away of pestilence from the home or community.

The *ch'ing ch'un chiu* (請 春 酒) is a feast generally given by a landlord to his tenant farmers from the 5th to the 10th of the first moon. Sometimes it is held later and may even be in the second month.

Riddles are written and hung up over the door of the house, and in the light of the lantern festival, people guess the meaning and then, if right, jump up and pull them down; rewards of fruit and sweetmeats are often given to those who make a right guess.

At this time the people eat flour balls with treacle inside; these balls are now called *yüan hsiao* (元 宵). There seems to be a kind of concert held in the home, and young men and maidens sing and trip in the form of the figure eight both on the street and in the home. The ballads they sing are called *nung an ko*, farmers' peaceful ballads; but they have now lost that ideal and have degenerated into mere *yin ko* (淫 歌) sensual songs.

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Opening accounts, *k'ai chang*, is not done till after the *hsi ch'ien* (禧錢) has been burned. When this takes place much idolatry is observed, crackers fired off and all to get what is spoken of as *k'ai chi* (吉) *chang*, a lucky start in business for the New Year.

Official seals are released *k'ai yin* generally on the 19th of the first moon. A similar ceremony is observed as at the sealing up time.

To visit the graves of ancestors before the 15th of the first moon is called *shang nien fên;* this is done by those who for any reason were hindered from doing so during the last moon of the year. Those graves not attended to before the 15th are known as *yeh kuei fên* (野鬼墳). The reason graves are mostly repaired in the last moon is because the influences controlling the year are in abeyance during the last days of the old year.

To steal some person's vegetables, *t'ou ch'ing* (偷青) on the 15th of the first moon, is lucky.

Children return to school, *shang hsüeh*, any time after the 8th of the first moon ; they have to pay their respects to the master by bowing and knocking their heads, and giving a small present of money. In the case of a gentleman inviting a private tutor for his home he has to make a written agreement the year before as to what salary he will give and when and in what currency ; and what present he will give at the feasts. This is called *hsia p'in* (下聘). A common salary for a master of the old school is anything from 40 to 80 strings of cash with board and lodging, with few holidays except at the 5th and 7th moon feasts. When the time arrives to welcome a new tutor, the gentleman sends a chair and servant to escort him. On his arrival a feast is spread, the tablet to Confucius is worshipped by the head of the house with the three-fold *k'o t'ou*. The scholars must also bend and worship the tablet to the sage of learning and wisdom on beginning their studies.

Then (大人做生意, 娃娃檢狗屎) adults go to business and the children to gather dog manure. This is, every one must get to work.

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MID SUMMER FEAST (端陽節) *tuan yang chieh*

This feast is held on the fifth of the fifth moon, this being the time when the sun is believed to be overhead, and the dragon festival is observed.

The story of Ch'ü yüan is well known, he was a statesman of Ch'u, accused to and cast off by his prince, he saw his country ruined, sat down and wrote the poem *Li sao* then went and committed suicide by drowning. The people sought for his body and afterwards started the dragon boat festival on this date to commemorate his merits. The dragon boat is long and narrow with a dragon's head and tail; it is well manned and simply flies over the water. In the centre of the boat is a drum, with a man to beat time to the rowers, a clown rises up and down making fierce grimaces, and armed men stand on the prow of the boat brandishing their weapons to frighten the demons so that they may give up Ch'ü Yüan. This festival has, however, become degraded by the influence of Sui Yang Ti (隋煬帝, A.D.605), and is chiefly composed of and managed by the inconstant and vagabond set, who amuse themselves by throwing plums at the women of the crowd.

One of the ideals of this feast is to take a bath, *hsi tsao*. People wander round the country to find special herbs and different kinds of grasses *yu pai ping* (遊百病), which are taken home and boiled and the concoction used for the healing of disease, or they are mashed into a salve for boils called *pai ts'ao kao* (膏). Others bathe in the water in which the herbs and grass have been boiled. Even prescriptions prepared on this day are believed to be more efficacious than those prepared on other days.

A small bag is carried near the breast in which incense, camphor and other medicines are put to draw away disease; the shapes of these bags are varied, being like frogs, monkeys, tigers, and cats, or like a red pepper-corn.

Frequently the bodies of children are smeared all over with hartall wine, *hsiung huang chiu*, as it is believed it will protect from snake-bites.

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Hsiung huang suan (雄黃蒜), garlic dipped in a preparation of hartall, is hung at the door. Mashed garlic and hartall wine is sprinkled on the floor and door posts of the house to keep away snakes and ants; it is said that if a snake touches hartall its body will decompose. A few ounces of pork is dipped in this hartall and then hung up over the door.

This practice of hanging artemesia over the doorway seems to have some foundation in history. It is said that in the T'ang dynasty, a rebel, Huang Ts'ao (黃巢) who ravaged the country, captured a woman fleeing with two children; the woman carried the big child on her back and made the little one walk. The rebel chief asked the reason for this and she explained that the big one belonged to the elder brother of the family and the little one to herself, but the elder brother's child being the more important she carried it on her back. Seeing her piety he gave her a spring of artemesia and sent her home, telling her to put the sprig over her door, and when the rebels came to the place they would not harm her.

Nearly every one stops work at least half a day, and in the afternoon houses are almost deserted, every one going out to the country to walk off their sickness. All business is suspended and theatricals are held in the country temples.

An old custom was to put millet in a cow's or sheep's horn *chüeh shu* (角黍), and drop it in the river to find Ch'ü Yüan. This custom has now changed into eating *tsung tzŭ* (糭子), or glutinous rice balls, rolled up in bamboo leaves. They are eaten by almost every family and are freely given as presents on this occasion.

It was a custom in Ch'êng-tu for men to throw plums at women of doubtful character; the plums were afterwards taken home in the hope that male issue might be given. The custom has been stopped for some years in Ch'êng-tu.

This is a time when teachers' salaries are due, and school fees paid. Teachers give scholars fans and scholars give money to the teachers. Presents are freely exchanged in many walks of life from the magistrate to the humblest citizen. People like to dress well at this feast, and policemen and beggars expect their gratuities. It almost seems as if it

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was the children's feast, because they get a great deal of attention at this time.

The image of Chang Tao-ling the ancestor of the Taoist popes, a fierce-looking idol, is carried out in an open chair with a canopy to keep off the sun or rain.

He is said to be riding a tiger probably because of the *t'ien shih* (天師) belonging to Lung hu shan in Kiangsi province. When he comes out it is in style of an official, with umbrellas, flags and boards as evidence of his position, but besides these, there are many persons dressed up as his underlings and assistants. Thus, two children, each on horseback, carry the credentials of the idol, *ch'ih shu* (勅書) and the seals of office.

P'an Kuan, the decider of fate in hades, rides a horse in front of the idol. He is masked and in his hand he holds the book in which the fates are written. During the procession he is supposed to take note of all he sees and record it in the book.

The *T'u ti*, precinct god, rides behind the decider of fates and is supposed to impersonate the *Shan mên t'u ti*, who is said to control the demons of the city. On this day he comes out on a tour of inspection.

There are four judges of appeal in hades, *ssŭ chih kung ts'ao* (四值功曹). One judge holds power for a year, another for a month, and another for a day, and the fourth for one Chinese hour, (two hours). These are the messengers of the idol to run at his bidding and are all impersonated on this occasion.

The five thunders *wu lei*, are represented by five men riding on horses with a frame and drum (for thunder), slung on their backs, with a chisel which represents lightning in one hand and a kind of clapper in the other.

The five poisonous creatures, *wu tu* (五毒), are snakes, toads, spiders, centipedes and scorpions. These are made of paper and tin-foil and carried through the streets before the idol, alternating with the five thunders.

The chickenfooted god, *chi chüeh shên*, is represented by a man with a hideous mask and a garment covered with

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chicken's feathers. His mission is to call people to repentance. The true characters are said to be 機覺, and the meaning 知機警覺; that is, "know of this opportunity and repent."

Some persons paying their vows hang lamps on their bodies, *kua shên têng*. Thus, a son may have made a vow that if a sick parent got better he would walk in the procession of the idol with a certain number of lamps hung from his skin. This custom is said to be derived from the *jan têng Fo* (燃燈佛), the "light lamp Buddha"; when these men walk the streets a dozen or more persons walk alongside of them with split bamboos which they shake and rattle all the time to keep people from coming near their persons, as if they were sacred.

Others of less note pay vows by having a sword handle glued to the abdomen and the point glued to the backbone, giving the appearance of being stabbed through the body, *k'ai ch'ang p'o tu*. It is believed that this custom had its origin in the aboriginal tribes, who have an image of this kind.

Seventh Moon Feast (中元) *chung yuan*.

T'u ti (土地) *hui*, the birthday of the precinct god is celebrated on the 7th of the 7th moon. On that day new paper clothing is put on him and incense and candles are burnt at his shrine. The meats offered are afterwards eaten by the family. At all the temples there is careful observance of this day.

The *Yü lan* (盂蘭) *hui*, is a Buddhist festival observed on the 14th of this moon for the transmigration of orphan spirits. It is believed that the doors of hades are opened and the imprisoned spirits set at large from the 10th to the 15th. Those who have no home to go to roam about the streets and country. Many people will not go out at night during these five days.

To give forth rules of behaviour to the freed demons, *fang chieh* (放戒), or *li yu kung chieh* (利幽公戒), the priests erect a stage with many lighted lanterns. Some chanting takes place at which the spirits are admonished to

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keep the laws, and the priest afterwards scatters *kuei tan tzŭ*, which consists of bread and cakes. These the people scramble for and eat. After the 15th the spirits again return to their own place.

A sacrifice is made to the orphan spirits by the heads of guilds and societies. Sometimes over 100 taels is spent, and if the guild is rich even 1,000 taels may be lavished on these orphan spirits.

Wine, meat and even whole tables of feasts are offered to the ancestors, who are said to return to the home at this season. This is one of the most binding of all the idolatrous festivals of the year.

The likenesses of departed ancestors are hung in the chief room of the house. Some keep paintings, others have busts. Some keep them always hanging, others only display them at this season.

All the necessities of the spirit world are burned in paper in huge piles in front of the doors about the 13th of the month. This is a very important affair in the eyes of the people. On the 15th cash paper is burned.

MID AUTUMN FESTIVAL (中秋節) *chung ch'iu chieh*, The Eighth Moon Feast

This is the third time for collecting debts, equally important with the 5th moon, but of course less so than the time before the New Year.

Yüeh kuang hui, is the moon festival. On the evening of the 15th the moon is worshipped. At this particular season the moon is said to give forth different kinds of light and some declare that the heavenly beings can be seen in the moon. It is also said that Wu Kang (吳剛) can be clearly seen at this time hacking away at the *Olea fragrans*, but the tree still stands. A lunar eclipse at this season is very unlucky.

Little round cakes are made called moon cakes, the centre of which is black, being made of lentils, boiled soft and then baked. Some cakes are white in the centre, being made

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with flour and sugar, some are red, made from flour and rose-water. At this time walnuts, pears and pomegranates are presented, all being round like the moon, and it is hoped by offering these that the family affairs will be prosperous "all round."

Sha chia t'a tsŭ, 'to kill the Manchu of the family' is an expression which, some say, refers to the Tartars of the Yüan dynasty, others say it refers to the Ch'ing dynasty. It is commonly believed that a Manchu was billeted in each home. A plot was made to kill them on the 15th of this moon, the secret sign being a ticket giving the date to be put inside the moon cakes. The plot was carried out, and the family Manchu became the *t'u ti* of the family. In this eighth moon the anniversary of his death is observed. The black hearts of the moon cakes are said to represent the hearts of the Tartars.

On the evening of the 15th children put a lighted stick of incense on to the end of a bamboo pole and lift it high in the air. This is called *shua hsing hsŭ* to play at stars. Similarly branches of the pumelo-tree are taken and sticks of lighted incense fixed to the twigs and held high in the air. This practice is now gradually falling into disuse.

This is the time when teachers' salaries are due and children take presents to them. The teacher gives the children pencils. The head of the beggars, keeper of the city gate, and night watchman all collect their dues from the shop-keepers and private residences. The fifth and eighth moon feasts and the New Year are the great feasts of the Chinese people.

THE NINTH MOON FEAST (重陽節) *Ch'ung yang chieh*

The ninth of the ninth moon is called *Ch'ung yang* or a double nine. Rice for distilling is mixed with chrysanthemums; the wine thus made has a good flavour, but any wine is supposed to be better when distilled on that date.

Bags filled with dogwood seeds are carried to protect from sickness and give long life. Scholars carry their food to

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some high place, where they make poetry and afterwards feast and drink wine.

The birthday of Hsü Ching yang (許旌陽) of Kiangsi is kept; he was an official in Ssŭch'uan and is now deified and worshipped in the Kiangsi guilds. Legend has it that he had a bamboo stick on which he rode each evening to his native province to visit his mother; she, disturbed by the frequency and suddenness of his visits, broke his magic stick, and it took him a full month to get back. Meanwhile his public business was in sad arrears and the country in disorder. So he got the precinct god of his yamen to help him.

The birthday of Chiu Huang is celebrated; he is one of the nine stars of the Northern Bushel. These first nine days of this moon are spoken of as the Chiu Huang (九皇). If it should rain on the first of the ninth moon, it is likely to rain the whole nine days. During these nine days most people eat pulse or herbs, and at eating-houses flags are exposed with *chiu huang su shih* (素食) written on them, 'vegetarian food for the feast.' At this time no animals are killed and yellow flags are hung up everywhere, much chanting is done, such classics being used as the *pei tou ching* or the *chiu huang ching*. The delusion is that those who abstain from eating meat on these days have as much merit as those who are vegetarian for life.

If the family has moved or repaired the house during the year a ceremony of *kung t'ien an shên* 'worship heaven and pacify the family altar' is believed to be necessary for the peace of the living and is called *Hsiang shih* (祥事), while *Tao ch'ang* (道場) is for the dead.

To *chieh shou* is to add life and length of days to another person. This has its origin in the time of the Three Kingdoms when a certain Chao Yüan worshipped the Northern Bushel and said that he was willing that years should be taken from his own life and added to his parents'. Now there is the custom at this season of worshipping the Northern Bushel in order to obtain long life. The constellation is believed to be the chariot of the Pearly Emperor and is situated in the centre of the sky and revolves once a year, the four

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seasons being subject to its influence, hence the ancient custom of meeting spring at the East, summer at the South, autumn at the West and winter at the North.

On the evening of the ninth all trace of the feast is removed and burned at the door of the house, and soon the shambles are well stocked with pork and other flesh.

TENTH MOON FEAST (下元節) *hsia yüan chieh*

Shang yüan is the feast on the 15th of the 1st moon while *hsia yüan* is the feast on the 15th of the 10th moon. This probably has its origin in the time when the Chinese New Year was held about mid-winter.

On the 1st of this 10th moon is the festival of the Ox King *niu wang hui*, the birthday of the king of oxen. This festival is reckoned very important in the country districts as the ox is said to be the foundation of all farming operations, and is therefore worshipped by many. In many of the temples and shrines chanting is carried on, theatricals and fests are held in honour of the occasion. There is also a *ch'ang nien hui*, farm servants' fair. On this day theatricals are given; these gather people together at various temples, when some hiring is arranged between masters and servants.

The city god goes to the necropolis, where piles of paper money, houses and clothing are burned as a provision for the orphan spirits during the cold weather.

On the first of the 10th moon, the city god's wife, accompanied by the city god, is carried out into the country to certain places which are said to be her maiden home, to pay her yearly visit to her parents. This is one of the most absurd of idolatrous practices.

[To be continued]

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NOTES AND QUERIES

NOTES ON *Li-min* AND *T'a-fang*

We have again to thank Mr. Arlington for much interesting information about the phrase 黎民 *li-min;* but it does not include what was asked for: one native authority for the statement that the phrase may mean "rustics" or "husbandmen," or one example from a native author where "husbandmen," or "rustics" is the only possible translation.

The further notes on 塌坊 *t'a fang* are interesting and valuable also, but they do not seem to help us far towards determining the sense of 塌 *t'a* either in *t'a fang* or 塌貨 *t'a huo.* And the natives consulted surely forgot themselves when they said that 層 *ts'ĕng* or "storey" would have been used instead of 間 *chien*, if the buildings had been "towers." I do not feel sure that even in America the sky-scrapers run to "a thousand or more *storeys*," but in mediæval Hang-chou 樓 *lou* or "towers," buildings or groups of buildings of two or three or even, possibly, of ten storeys may have contained a very large number of 間 *chien* or "divisions." Writing far from books I cannot be sure, but I think one text of Odoric or Marco Polo attributes ten or twelve storeys to the houses of Hang-chou.

C. M.

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THE CHARACTER 痹 *pi*

[See vol. ii, pp. 148–9]

I cannot recommend any one to "correct" my Dictionary, under the above character, by inserting "diseases of the nervous system" as its primary meaning.

The definition "rheumatism," which I have given, is based (1) upon the 說文 *Shuo Wên*: 濕病也 "the dampness disease," and (2) upon the 正字通 *Chêng tzŭ t'ung* (quoting the 內經 *Nei ching*): 風寒濕三氣雜至合而爲痹 "the heterogeneous combination of the three influences of wind, cold, and damp, causes"—wha[illegible]-diseases of the nervous system?

The latter authority goes on to enumerate three kinds of 痹 *pi*: (1) 行痹 *hsing pi* "moving *pi*" (? neuralgia), when the influence of wind predominates, (2) 痛痹 *t'ung pi* "painful *pi*" (? rheumatism proper), when the influence of cold predominates, and (3) 著痹 *chu pi* "stationary *pi*" (? lumbago), when the influence of damp predominates, etc. See *K'ang Hsi*.

Huai-nan Tzŭ says 谷氣多痹 "*Pi* is very common in valleys," and the common colloquial for "rheumatism" is either 風濕 "wind damp" or 風寒 "wind cold." If sufficient evidence is forthcoming, "diseases of the nervous system," a modern term expressed by 神經病 *shên ching ping*, may be added.

H. A. GILES.

NOTES BY L. C. ARLINGTON

A Chinese Methuselah.—According to the 續仙傳 Kuang Ch'êng-tzŭ 廣成子 who lived during the reign of Huang Ti (2698–2598 B.C.) reached the ripe old age of 1200 years. Huang Ti is said to have visited him with a view of learning the secret of his longevity, but without much success. Although Huang Ti reigned for 100 years and lived till the

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age of 111, he was still dissatisfied. Man is never so old but that he thinks he can live for one year longer!

* * *

According to the 北周蘇綽傳 or Biography of Su Ch'o, presumably the Su Ch'o mentioned in Giles' *Biog. Dict.* 1777, Su's mother is credited with being the first in China to use vermilion. It is stated that in keeping a record of her daily expenses she used vermilion to mark the "debit" and black ink to mark the "credit" side of her accounts. A knowledge of this fact may be of interest to antiquarians. She lived during the Southern Ch'i dynasty (A.D. 479–501). The Chinese probably first used chromate of lead or antimony vermilion.

That they had a knowledge of cinnabar at a very early period is shown by the following quotation taken from Kuan Chung (Giles' *Biog. Dict.* No. 1,006), minister of the Ch'i state in 685 B.C. 管仲曰上有丹砂下有黃金. In the 書經, chap. 禹貢 it is clear that the sentence 礪砥努丹 refers to 硃 vermilion. I can find no record when the 硃筆 was first used.

* * *

According to the 五禮通考 the system of the Nine Official ranks 九品法, was introduced during the reign of Huang Ch'u of the Wei dynasty (A.D. 220).

* * *

Giles' *Dict.* No. 4926; the *hu* 笏 was introduced by Wu Ti of the Northern Chou, in the 4th year of his reign (A.D. 564). *Vide* 禮記玉藻.

* * *

It may be of interest to note that K'an yü 堪輿, Giles' *Dict.* No. 5854, in ancient times referred to astrology, fortune-telling etc., and not to *fêng-shui*, commonly translated "geomancy." In the 漢書藝文志考証, which quotes the 金匱 on the 五行 or five elements, we find that the Han Emperor Hsiao Wu Ti (140 B.C.) ordered a conference of

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all the diviners or *chan chia* 占家, divided into the following classes: 五行家, 土星家, 建除家, 叢辰家, 曆家, 天人家, 太乙家, with a view of fixing on a lucky day for his marriage. According to the *Ch'êng Yü K'ao*, the Emperor Huang Ti composed a book with the title *ch'ing wu* 青鳥, said to refer to the colour of heaven and earth. But is it quite certain that he referred to *ch'ing wu* in the sense of *fêng-shui* or geomancy? The insertion of 地師 or *k'an yü* by later writers is probably a gloss. It will be noted that the *hsing-chia* 形家 or geomancers are not mentioned as being included in the Emperor's conference. Strange to say *hsing-chia* has also lost its ancient meaning, as very few Chinese except the best scholars know what it means. It appears to me that as geomancy is, strictly speaking, divination by means of figures and lines, the Emperor did not refer to *k'an yü* in that sense—if he used the term at all; and therefore, excluded the *hsing chia*. The dragon spirits of hill, lake, river etc., have much more to do with *fêng-shui* than mere divination. "Dragonology" would be a better and more appropriate term. Although the dragon is an emblem of Imperial sovereignty, it represents among the people a very elemental force and has a profound psychological significance. That it is in no sense considered a mythological monster, all foreigners who have had any real intercourse with the Chinese very well know.

* * *

Readers of Giles' Biographical Dictionary may be interested to learn that Yo Fei (No. 2501) had a daughter, who went in person to present a petition to the Emperor praying for her father's release; but being refused admission to the palace by the guardians of the gate, she returned home heart-broken and, clasping a silver tankard (an heir-loom) to her bosom, jumped into a well and was drowned. From this incident she is known as 銀瓶小姐; *Vide* 湖壖雜記. There is a small temple or shrine commemorating the event erected to her memory at Hangchow on the very spot where she took her life. The well is inside the temple. A stone tablet dedicated

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to her memory was placed in the temple by the Emperor T'ung-chih in A.D. 1868. The temple is known as the Hsiao Ngo Ching 孝娥井 "Filial Ngo's Well," her maiden name being Ngo.

The temple is within a few minutes walk to the eastward of the Hall of Justice. The remains of Yo Fei and his son Yün are not in the tumulus on the West Lake, but lie buried in a large temple near the Chung An Ch'iao 兼安橋 in the city. The tumulus at the south-west corner of the West Lake contains only Yo Fei's and his son's regimentals and was built long before his body was found.

Yo Fei's temple or Ancestral Hall in the city was built on the very spot where his body and Yün's and also that of his 4th son Lei 雷 (who also was put to death by Ch'in K'uei) were discovered; buried, it is said, beneath a pile of conch-shells by the warden of the gaol Wei Shun 魏順. The tumulus by the West Lake was built during the Sung dynasty (A.D. 1163), and the Ancestral Hall in the city during the reign of Hsien Fêng (A.D. 1851–1862), and repaired by orders of Tung-chih in 1870. This temple contains the images of Yo Fei and his five sons, wife and daughter. Nothing has been done to it since 1870, and it is fast falling into decay. The Chinese appear to forget their "loyal heroes," especially when subscriptions are required to keep them in memory!

* * *

The founders of the Chinese Republic apparently had great faith in the efficacy of their gods when they selected the characters *Chung Yang* for Central Government; (Giles' *Dict.*, No. 12,860 中央). It is supposed to be the abode of the gods of the earth and forms the centre of the 八卦之宮 or Eight Palaces of Divination, divided into the following: 坎宮, 坤宮, 震宮, 巽宮, 乾宮, 兌宮, 艮宮, 離宮. Collectively they are known as the 九宮. The whole are under the jurisdiction of 太一, god of the Pole Star. At the present time of writing the gods under whose aegis the Republic was founded

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appear to have deserted it altogether. *Cf.* Giles' *Dict.*, No. 5231 ; "Chaos was the ruler of the central zone," 中央.

* * *

Giles' *Dict.*, No. 13,721 | 商 does not necessarily mean a "dilatory discussion," but is equivalent to 婉言 "to entreat," etc., *e.g.*, 再四婉商 "pleaded again and again."

* * *

Giles' *Dict.*, No. 3,578, 豐本 does not mean garlic but the leek, 韭 : so called in ancient times when used in sacrifice to ancestors as a symbol of numerous progeny. *Vide* 禮記, chap. 曲禮. *Cf.* Giles' No. 2,279.

* * *

The *Huai* 槐 tree, *Saphora japonica* (Giles' *Dict.*, No. 5,028) has a legend connected with it not mentioned by Giles. It is intimately connected with, and is in fact the origin of the *t'ang ming* or family-hall name, (Giles' *Dict.*, No. 10,760), from the following circumstances: Wang Yu 王祐, an official of the Tsin dynasty, although he had performed various meritorious deeds, yet failing in his ambition to become a Minister of State was determined that one or all of his three sons should reach that coveted position. He therefore, as a token of his pledge, planted three *huai* trees in front of his *yamên*. One of his sons, Wang Tan 王旦 actually became a Minister of State, thus fulfilling his father's wish. Hence the saying : 晉公堂下植三槐 or, as another version has it : 王祐知子必貴手植三槐.

The poet Su T'ung-po has an ode on the 三槐堂 eulogistic of 王祐 who was, from the incident above quoted, the originator of the family-hall names.

* * *

A character not given in Giles' *Dict.* but frequently seen on sign-boards, is 𠊎, generally read *hsing*, but in Cantonese *yum*, and said (though without authority) to be the equivalent of 興. It is mostly used in names, and in Cantonese not otherwise. The origin of the character is interesting : according to the 正字通 續字註 a man named Sung Yu 宋

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友 had five sons to whom he gave the names of *Hsing*, *Sên*, *Miao*, *Yên* and *Yao*, 鑫, 森, 淼, 焱, 垚. The last character is probably intended for 堯; and being the name of the emperor Yao was *taboo*, the 儿 symbol being eliminated. According to the 南康郡志 there was a magistrate at Yühang 餘杭 in Chekiang named Huang Hsing 黃鑫. As will be noted, the names are all formed from the characters composing the Five Elements, triplicated.

* * *

Giles' *Dict.*, No. 2,283, 就醫 "to put oneself under medical treatment" is rather misleading unless fortified by the remark, "in a hospital or at a doctor's office." To undergo medical treatment at home is 請醫, never 就醫.

* * *

Giles gives no examples under No. 9,944 of 褥: *e.g.*, 褥駕納祜 "May you enjoy good health and happiness" (used in letters). 褥 is also read 嗚 and means heavy (wadded) clothing, *e. g.*, 衣厚褥褥.

* * *

The important phrase 媒孽其短 "A victim of evil speaking" is missing under No. 8,282.

* * *

Under No. 3,933 靺 | it is not stated that the original name of the tribe was 勿吉 or 黑水 | |. They were separated into seven different hordes during the T'ang under the name of 靺 | ; and later under the name of 渤海. They were annihilated by the *Ki-tans* about A.D. 920.

* * *

No. 9,230 should have the rhyme 康 added. Giles makes no distinction between No. 9,200 and 9,230 in the number of strokes. The former should be written with only six strokes and the latter with eight. No. 9,200 although the vulgar form is the favourite form of writing it by ninety-nine out of a hundred Chinese, and probably by the hundredth also. The correct form of No. 9,200 is 𣏌, not 𣏌. In the sentence

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軿輬 it is read *p'ĕng* 烹. That 輜 軿 does not mean "carriages of all kinds" may be seen from the following: 后妃謁關必乘安車輜軿, 今立車無軿非所敢受命也.

軿 is really a *light* vehicle as opposed to 輜 a *heavy* one. For philological purposes it is well to note that 軿 is also read *p'u* (2) meaning to send a present, and *pu* (4) indicating the present sent. It has also the *colloquial* meaning of "scrape together" as funds: *e.g.* 東凑西軿. While on the subject of the *pien* sounds, it should be noted that No. 9,201 is used with No. 9,231 in the combination 駢脅 ribs joined together. The 國語 has 晉文公駢脅; whereas the 左傳 has 駢脅.

* * *

That 江東 is metaphorically used of "friendship" is not stated by Lockhart; see *Ch'êng Yü K'ao*, p. 61, No. 1; from which is derived 過江兄弟 "brothers in affliction."

* * *

Under No. 822 Giles omits the historical and recondite sentence 黃絹幼婦外孫 | 臼 analyzed thus:—黃絹二色絲: 色絲二絕. 幼婦二少女: 少女二妙. 外孫二女子: 女子二好. 齏臼二受辛: 受辛二辭; which forms the sentence 絕妙好辭 "a beautiful and ingenious composition!" This is taken from the inscription engraved on the back of the tablet of Ts'ao O (Giles' *Biog. Dict.*, No. 2,007) which was the subject of a debate between 曹操 and 楊修 recorded in the *San Kuo Chih*.

* * *

That 金鷄 "lady-bird" No. 2,032 is also a *fêng-shui* term is not mentioned by Giles. It is the *peak* of the end—on view of a Chinese roof; *i.e.*, the peak of the 金字. Houses so built that the 金鷄 of the house is in a direct line with the door-way of the house opposite is considered unlucky. Hence the *fêng-shui* term 金鷄獨立, 白虎在堂 "When the *chin chi* stands alone, (in direct view of the door-way opposite) a

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white tiger is placed in the hall"—that is, a paper tiger is pasted on the wall to counteract evil influences. See Giles, No. 4,920.

* * *

According to the author of the *Sui-yuan-sui-pi*, Chao Kuo, Giles' *Biog. Dict.*, 169, was not, as is generally supposed, the first to substitute oxen for labour in ploughing. He states that the 呂氏春秋 has the following sentence: 季春出工牛示農耕早晚 and also that the 史記律書 contains the following: 牽牛以耕種萬物. Our author states that these books were written long before Chao Kuo's time.

* * *

Dr. Giles should have mentioned that 頓首 No. 12,221 is used by men only, and is equivalent to "Yours respectfully." The corresponding phrase used by women is 檢衽 No. 7,142.

* * *

The issue of 印契 (stamped-deeds) dates from the Sung Emperor Kao Tsung, and in the 5th year of his reign (A.D. 1132), *V.* 宋史食貨志.

* * *

Kuo Tzŭ I (Giles' *Biog. Dict.*, No. 1,075) was created prince of Fên Yang. See Giles' explanation under *Dict.*, No. 3,518. And 淮伯濟 of the Wei State was also king of Fên Yang 汾陽王. *V.* 魏志.

* * *

Giles makes no mention either in his Dictionary or *Biog. Dict.* that the 金 |, No. 10,882 was an invention of 周公 (*V.* 史記; 尚書 and 書經).

* * *

Mr. E. von Zach, *China Review*, Vol. xxv, p. 142 should have added to his remarks that 莘野 was the name of the place where 伊尹 used to plough; also that 阿衡 was his official rank. It was not his name; (See Giles' *Biog. Dict.*, No. 913, where a similar mistake is made). This is necessary

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in order to understand the 千字文 sentence, 磻溪伊尹, 佐時阿衡 (磻溪水名, 呂望釣於磻溪; 伊尹耕於莘野; 佐時謂呂望爲上將; 阿衡官名, 謂伊尹爲阿衡).

* * *

No. 4,813 | 璣 is also the star α in Lyra of the Spinning Damsel and used figuratively of women. 玉衡 No. 3,912 also means a citadel, palisade, etc., hence the term 璿璣玉衡 means in a metaphorical sense "Your ladyship's beautiful mansion."

* * *

No. 5,352 is the complimentary address of women and is mostly used in eulogistic scrolls presented to them.

* * *

Under No. 7,977 Dr. Giles by a curious chance states that 莫愁 is "a term for a prostitute." *Mo ch'ou* is really the *name* of a famous courtesan or sing-song girl, a native of 石城 an ancient name for Nanking. The 莫愁湖 in Nanking is named after her; also several songs. She is said to have given birth to an illegitimate child (阿侯, a term we do not find in Giles' *Dict.*). *V.* 清一統志 and 舊唐書音樂志.

* * *

Similarly to the above, only that she was a virgin of spotless reputation, Ts'ao O (Giles' *Biog. Dict.*, No. 2,007), had her name given to the river she was drowned in. There is a temple erected to her memory in the Ts'ao O village on the banks of the Ts'ao O river close to Pokwan, but on the Shaohingfu side of the river.

TWO NOTES GATHERED IN CONVERSATION WTIH AN OLD PEKINESE FRIEND

Golden-Fingered Li. Li was a young and earnest doctor who lived in the reign of Tao-kuang. Every year he sat daily from the first day till the nineteenth day of the first month in

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the Po Yung Ku, tending the poor and the sick who thronged the temple courts, charging them no fee and curing many.

One year late on the night of the nineteenth when the crowd had all gone home and he himself was about to go, he being then standing in the midst between Father Sun and Mother Moon, he saw come into the court before him a bent and aged beggar man. The old man went slowly round the fringes of the yard peering into the faces one by one of the fasting priests, strivers after immortality, who had sat there immobile, without food and without drink since the morning of the first day. Li stood watching him and his heart whispered, "The old man is a spirit and has come to prove the priests"; and when, his inspection over, the stranger left the temple, his heart whispered, "Follow after the spirit." So Li left the temple to follow in his wake.

The old man went westwards over the plain by boggy road and broken fieldpath, by sandy stretch and stony gully, till he reached the hills, and there he climbed forthright by thorn and rocks and crag—and whithersoever the spirit led him thither Li followed after. His bones were bruised and his skin was barked, and the wild beasts snapped their jaws at him, but he never stayed nor halted.

When the old man reached the summit of the hill he sat down to rest and Li knelt and bowed his head before him, praying that his heart's desire might be granted. The old man said "Why do you kneel and pray to me, an old and broken beggar man?" But Li answered, "My heart whispered to me that you are a spirit and that I should follow where you led. I pray you grant me my prayer." The old man asked him what was the desire of his heart, and he answered, "To have power to cure all who come to me maimed and sick."

Thereupon the old man, gazing earnestly on him, made dirt upon the ground and commanded him to eat the dirt; and his stomach turned within him and he could not, but knelt upon the ground there stirring the dirt with his finger and trying to harden the purpose of his mind to do this thing the spirit bid him do. And looking up he saw that the old

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beggarman was gone and that the dirt was no longer on the ground before him and that he was alone upon the hilltop. As he turned to go home, the rising sun shone upon his hand and he saw that the finger with which he had stirred the dirt was turned to gold and the voice of his heart whispered "Chin t'ou Li, Golden fingered Li ; because your faith was great and because you followed steadfastly your prayer is granted and all who come to you sick or maimed shall go away cured, but because your flesh was weak you shall bear this mark through life until you die."

So he went his way back to his home and it was so as his heart had whispered. Year by year he sat from the first day of the first month till the nineteenth day in the court of the Po Yung Kuan, seeing and healing all who came to him, and he died in the first years of Kuang Hsü an old and honoured man.

The Winter Solstice—If, shortly before the hour of the winter solstice, a hollow stick, or a bamboo with the joints pierced, be planted in the ground and filled with fine, dry ashes of burnt grass, these ashes will, at the moment of the solstice, rise from the tube and be scattered in the air.

This is because the vital forces of the earth, reviving and rising through the past weeks, have reached the surface ; Nature has sprung to life and with the new-born sun a new year is born.

J. C. H.

The Rev. W. E. Soothill, M.A., has been elected to the Chair of Chinese at Oxford, and the Rev. W. Hopkyn Rees, D.D. is appointed to that in London University. Both are known as missionaries in China. Prof. Soothill has to his credit a small and very useful dictionary of Chinese characters and a translation of the Confucian Analects. Prof. Rees has a fine knowledge of colloquial Pekinese but we are not aware that he has written anything on Chinese subjects.

* * *

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In our next issue we shall give a further instalment of Prof. E. H. Parker's study of Hwai-nan-tsz.

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Subscribers may be pleased to know that cloth cases for binding this volume of the Review will be obtainable at the end of the year

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CORRECTION

To the Editor of *New China Review*

Sir :

I trust that your readers will have been able to correct an error into which I slipped in the article on Lu in Confucius' Early Days of your August number. Ch'u-fou was on the Ssŭ (泗) to the south of the Wên but flowing in the same direction. The street of the Five Elders, I may add, was outside the city.

I am, Sir,

Yours truly,

A. MORLEY.

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RECENT LITERATURE

The History, Customs and Religion of the Ch'iang: an Aboriginal People of West China. By REV. THOMAS TORRANCE. Shanghai: printed by the Shanghai Mercury, Ltd. pp. 36.

This is a useful little pamphlet, describing, in the three sections mentioned in the title, an aboriginal people living on the borderland between Tibet and China, who have been hitherto nearly unknown to western students. The material in the second and third sections appears to have been gathered by the writer himself; but that in the first must have been taken by him from written sources, and unfortunately the author gives us no clear idea of these sources. There are vague references to Doolittle and Giles and "historical records" (p. 3) and a page reference to MacGowan (note on p. 11) but nothing more. The thirteen pages of history are bare outline.

In the section on customs, we learn of language, construction of houses and shelter-towers, bridges, agriculture, manufactures, dress, marriage and death, accounts, oaths, conviviality, prayer and forestry. Later (p. 36) occurs the statement, "No one previously had systematically studied their history, customs and religion." We can only say that if the result of this study seems to the author systematic, then his notion of chaos would surely make a cubist blush. But

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none the less we are glad to have the facts, both as to customs and religion. In appears, for example, that the Ch'iang are monotheists and have a ritual like in many points to that found in the Old Testament.

The whole is illustrated by a scant dozen pictures in half-tone, either taken with a poor lens, or badly reproduced, or both. Yet in spite of the poor medium, the subjects are for the most part so interesting that we are moved to ask for more. We trust that this brief account may be supplemented in the future by more extensive studies.

Sidelights of Song, by GILBERT COLLINS. London: John Long, Ltd.

The title of this book is as modest as the metaphor is mixed; and the contents are so breezy and wholesome, that criticism is disarmed. Most of the verses appeared in *Pnuch* and other periodicals during the War, giving great pleasure at the time; but with one or two exceptions, these were ephemeral by nature, and once again the question occurs, as to how far such reprinting is necessary or wise. Of such books as this there might be no end.

We have found nothing in it to put beside Julian Grenfell's "Into Battle"; or Rupert Brooke's "If I should die, think only this of me," or John McCrae's "In Flanders Fields"; but Mr. Collins' "Song of Soldier Love" is touching and noble, and may well find a place in that anthology of the war which will be so splendid when it comes. "On Leave" and one or two others seem good to us also, just because they strike deeper notes than the rattling verses in dialect or slangy colloquial can do. It would seem that the writers of light verse must resign themselves to share the lot of the writers of light music, that is, to please many intensely for a short space only. Even the "Ingoldsby Legends" and "H. M. S. Pinafore," in spite of their wonderful cleverness are not classics. It is perhaps the revenge of the muses on such as approach their shrine with something of irreverence!

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Mr. Collins Foreword and "Table of Contents" seem inconsistent: the explanation is that each set of the verses has two names.

Les Grottes de Touen-houang, Peintures et Sculptures bouddhiques des époques des Wei, des T'ang, et des Song. Tome premier. (Paris, Paul Geuthner, 1920. Fr. 60.)

The Mission Pelliot into Central Asia was in 1906–1909, and, as in all such cases, a long time must elapse before the results are given to the public except in popular, or fragmentary form. In the present instance, however, the hateful war has been an additional hindrance; the fascicule before us was almost entirely in print in July 1914, but of course could not be issued; moreover one of the collaborators, M. Gauthiot, was killed in the war in 1916.

The complete results of the Mission will be given to the world by scholars who, while working on a similar system, will work in full liberty each on his particular subject without being bound to produce a certain volume within a given time to occupy a particular place in a series. Thus each work, linguistic, philosophical, or on art, can be issued as soon as it is ready. But each work as it appears will be numbered consecutively in its own series. There will be three series, varying in the sizes of the books. The pictures and plans will be in quarto; some reproductions of manuscripts will appear in large octavo; and other works, the translations in French for example, will be in small octavo.

The volume before us is the first in the quarto series, and is the first of five fascicules containing a superb collection of some 300 pictures of the Ts'ien-fo-tong (千佛洞). They are splendid phototypes of wonderful photographs. Each of the sixty-four plates will give pleasure even to the untrained eye; but when we remember that they represent coloured, unrestored frescoes eight or ten centuries old, we realize what a treasure they must be to the archæologist, to the art student wishing to

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trace the connection between Western and Eastern art. and to the student of Buddhism. Of course we shall await with impatience the explanatory text which M. Pelliot will give us later, and we shall then return to the subject. At present we recommend art students to subscribe for the elegant volumes now being issued, not forgetting that 60 francs to-day is a very low price to give.

We may add that the next volumes to be immediately issued (concurrently with the present work, as we have explained), will be the first of the large octavo series and will contain a fac-simile of the Sogdien and Chinese texts of the *Sutra des Causes et des Effets*, one of the Manuscripts brought by the Mission from the library at Tun-huang. A Sogdien grammar will follow, and numerous texts, Chinese, Sanscrit, Tokharien, Iranian, Tibetan, etc , with translations, and religious, philosophical and geographical studies—surely a rich feast for students to anticipate.

Kiangsi Native Trade and its Taxation, by STANLEY WRIGHT (Chinese Custom Service). Shanghai, 1920.

The readers of a Review devoted to sinology will hardly expect a long notice of a work which deals entirely with commercial matters, but we are glad to call attention to this valuable volume. As the author is in the Customs Service we conclude his statements are accurate, and as he deals with one province only we are not bewildered by the vastness of the subject. Even to readers who have no wish to read of trade and taxes the book has much interest. Everyone knows that Ching-tê chên (景德鎮) is in Kiangsi and cannot but be interested to read that Yuan Shih-k'ai made an effort to restore its early glory. The project failed at his death, but we learn with some surprise that sixty to seventy million taels worth of porcelain is now produced there annually. Then there is a good account of camphor, in producing which Kiangsi is the leading province. With regard to the tea

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industry, how sadly interesting it is to learn that the methods have changed not at all since Fortune's time, except that a Tea Experiment Farm has been established, which is under the management of an expert trained in Ceylon! Tobacco, cotton cloth, paper and all the varied products of the province are treated of, and the work is illustrated with good outline drawings of the primitive machinery, etc., in use. Of course, however, the bulk of the book is taken up with taxation, its methods and its effects on trade. We should be glad to see similar works on other provinces.

Journal of the North China Branch of the Royal Asiatic Society. Vol. II, 1920. Kelly & Walsh.

We are sorry that this Journal reaches us too late for more than a formal acknowledgement in this issue. A glance at the Contents page shows us, however, that there is far more variety than in last year's volume, and it will no doubt therefore be far more readable. We hope to give a further notice of it in our next number.

Vues du Honan. Publiées par le Chemin de Fer Lung-hai. Premier volume. January, 1920. 隴海綫中州風景第一册.

We welcome this book of pictures, both for its own sake and also because it is an indication of progress.

We have never travelled on the Lung-hai line, but no railway journey that we have taken in China was a pleasure, nor could it be made so even by such a fine book of pictures as this. A hundred matters need reform, from rolling-stock to kitchen, on the lines themselves; and then, if one should be so charmed with a picture as to wish to break his journey at some small station, what would be his fate? What about food, hotels, conveyances and a dozen other things? In Japan it could be done but not in China! Alas! that we are obliged so

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often to shake the example of Japan in the face of China—we wish it were not so. But it will be long before the tourist will be able to see all these attractive and picturesque places except in pictures. Still, the volume is an interesting one and will give great pleasure to many who can never hope to see what is depicted. They will learn how much of beauty and interest there is in China still hidden from the world. In this first part there are 52 capitally reproduced photographs and we shall welcome the second volume heartily.

Shanghai: a Handbook for Travellers and Residents, by REV. C. E. DARWENT, M.A. Second edition revised and enlarged. With Map and Illustrations. Kelly & Walsh, 1920.

Except to the business man Shanghai is one of the least interesting of all cities. Of course we shall be met with the response that to the observant and thoughtful there is interest everywhere, just as the artist's eye discerns beauty where others see only commonplace ugliness. We insist, however, that to ordinary folk and in ordinary language Shanghai has no natural beauty, practically nothing of artistic value, and little of historic interest either native or foreign. Of Shanghai names that have more than a local interest that of Paul Hsü is the only native one; while the few foreign ones, such as Hart, Gordon and Parkes, belong to men whose connection with the place was temporary and accidental. The true interest is in the growth of the Settlement, which in eighty years under unique and difficult conditions has attained such a prominent place in the world of commerce. Whether that justifies a guide-book as detailed as one to Florence or Edinburgh is doubtful. By making mountains out of molehills and calling all geese swans a volume may be filled, and we are bound to say that Mr. Darwent, having undertaken such a task, has done it very creditably. Residents, who have some leisure to seek out some of the less known places will find the Handbook of the greatest value.

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It is necessary to point out a few errors, but we shall say nothing about the usual crop of misprints, beyond saying that "Avenue doffie" (p. 78) must look unpleasant to our French neighbours.

The only omission that we have noticed is that of the R. C. establishment at Tungkadoo. The place is earlier than Siccawei and as interesting, and it is strange that the Cathedral with its remarkable bamboo-pipe organ should not be mentioned.

Peking Road is given as the boundary of the original Settlement *to the east* (p. 10). It should be "to the north." The rest of the land to the Soochow Creek was got by Alcock, it is true; but not in 1843 (p. 5.) Alcock did not come till 1846, and he completed, with much difficulty, the negotiations for purchase which Balfour had begun. The Shantung Road Cemetery was not the first (p. 21); an earlier one was in use behind the Custom House. Though Mr. Darwent may have found no later stones than 1863 the Cemetery was in use up to 1868. The Han dynasty ended in A.D. 220, not in 951 (p. 32), which is the date for the insignificant *Posterior* Han. Nanjao, where Admiral Protet was killed, is not near Soochow, but is south of Shanghai (p.74). There is a curious mistake on p. 94, where we are told that ladies unaccompanied by a gentleman are not admitted to visit the Girls' Orphanage at Siccawei!

Tsing ming, we are told, (p. 134) is a moveable feast; but we are also told it is held on the fifteenth day after the vernal equinox, which ought to be regarded as a fixture! It is moveable on the Chinese Calendar, but by the Western it always falls on April 4–5, and not, as it stated, "from the end of March to the middle of April."

The reference to the Rites Controversy (p. 90) implies that it concerned only the worship of Confucius; whereas this was but part of the question.

A Buddhist Hell is noticed on p. 26: the wicked suffer inconceivable tortures; they are sawn asunder, boiled, torn to pieces. After which Mr. Darwent asks us to believe that

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these things are actually being done in the yamens under the Republic. We think that even the testimony of a correspondent to the *North China Daily News* is insufficient.

There are some signs of carelessness, as when we are told of two lawns separately that each is "the finest in the Far East;" and there are indications that the writer does not know China outside of Shanghai. Thus he tells us that in China no offensive sewage flows into the streams, and on p. 45 we learn the astounding fact that 50 per cent. of the whole population of China is engaged in the carrying trade. This should mean the whole male population, and reminds one of the old joke in the logic books—"The inhabitants of the island earned a precarious livelihood by taking in one another's washing."

It is again hardly exact to say a Chinese desires to be buried in his ancestral town," (p. 68.) He wishes to be buried in the family's burial place, which is never in the town. Again, the expression "See Hangchow and die" (p. 111) is Mr. Darwent's own variation of the very Western saying about Naples, but we should say it was an impossible sentiment for a Chinese.

It is surely curious to say that Li Hung-chang was famous through his connection with Gordon (p. 96). As well say Gordon was famous through his connection with Li. Both were famous men, and they happened for a short time to be acting together. On p. 126 we read that no garrison of foreign troops has been stationed here except during the early days of conquest, and after the Boxer troubles. There was no garrison when Shanghai was first occupied, but there certainly was during the T'ai P'ing days, the early sixties.

There is a statement of bewildering irrelevance on p. 26; "On Museum Road, near to the British Post Office a man was hanged in the old days when this was country." We are not told whether the man was foreign or native, or why he was hung, or who did it, or whether he was guilty of its being country. One is reminded of Mr. F.'s aunt—"There's milestones on the Dover Road!" The fact is that the old Consular gaol stood there, and executions took place there.

We think it a pity the author should favour the true

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Guide-book style of exaggerated language. The Bund is "one of the handsomest streets in the world"; the P. W. D. does more awkward jobs "than probably any P. W. D. in the world;" the Nanking Road is "one of the most interesting streets in the world;" the traffic on the Szechuen Road "is as heavy as on any road in the world;" at the Chinese pleasure resorts you "get more value for your money than anywhere else in the world"; during the war the engines of the S.N.R. "had to make a greater mileage per month than any in the world;" and so on.

We had marked a dozen more passages but space forbids reference to them. We conclude by noticing the writer's valiant attempt to prove that Shanghai is a passionately literary centre. He divides the books in the Public Library among the foreign population,—two and a half per head, and he doubts if any other place in the world can beat it. He then proceeds to say that on that reckoning London should have a library of 14,000,000 books. What an extraordinary fallacy! As though the same book would not generally serve for five people as well as for one. A single student may need a library of a thousand volumes; but a second student joining him will not need to buy another thousand; a few hundred more and both are satisfied, while four or five thousand may be ample for a dozen men. Mr. Darwent might as well divide the birds in the Museum among the population and show that the Natural History Museum at Kensington was far below our standard.

Lest Shanghai, misled by Mr. Darwent, should think itself a second Boston, the reviewer may point out that though this Review is found on the library tables in Singapore, Bangkok and Calcutta, he has not seen it in the Public Library here where it is published; which does not show much keenness for serious literature.

Mr. Darwent is an amateur photographer and painter, and every bit suitable for kodak or paint-brush is noted—to such an extent that many will wish such things had been put in an appendix. But all will be grateful for a work which, in spite of the minor faults we have noticed, must be extremely useful. The many pictures in the volume are excellent.

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Messrs. Kelly & Walsh send us a catalogue of books; as it is entitled *The Booklover*, Vol. I, No. 1, we shall look for it periodically. Important works to appear immediately are *The Pageant of Peking*, of which our advertisement pages give particulars, and the Municipal Council's *History of Shanghai* (Vol. I). The latter work has been long looked for, and the Shanghai public especially will receive it with eagerness. We hope it will appear in time to be reviewed in our next issue.

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